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CHORUS

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1	Another "Hawaiian Butterfly" Melody <b>JERRY</b> A Bit of Love, Shamrock and Ireland	By DANNIE O'NEIL and BILLY BASKETTE
2	The Lure of Mysterious China <b>CHONG</b> Blended with American Pep	By HAROLD WEEKS
3	A Certified Hit <b>GOLDEN GATE</b> "Open for Me" It Was Born a Hit	By KENDIS and BROCKMAN Writers of "Bubbles" and "I Know What It Means to Be Lonesome"
4	A sensation! That's all <b>THE VAMP</b> Get it before it gets you	By BYRON GAY
5	Another Oriental Novelty Hit <b>SAND DUNES</b> By the Writer of the "Vamp"	By BYRON GAY
6	It's Spreading All Over America <b>BY THE CAMPFIRE</b> The Hit of the Hour	By PERCY WENRICH
7	Go to it boys, this is a pip! <b>I USED TO CALL HER BABY</b> No Turkish bath required before using	By HOWARD JOHNSON MURRAY ROTH and CLIFF HESS
8	The Melody Sensation of the Year <b>ALABAMA LULLABY</b> Marvelous Harmony Song	By CARL DE VOLL
9	Just Released from "Good Morning Judge" <b>HERE COMES THE BRIDE</b> A Great Novelty Song for Single or Double Acts	By E. RAY GOETZ and GEO. W. MEYER
10	And now comes <b>THERE'S A LOT OF BLUE EYED MARYS DOWN IN MARYLAND</b> By the writers of "Peaches Down in Georgia"	By JACK YELLEN MILTON AGER and GEO. W. MEYER
11	"Twirl Charm Your Heart" <b>I KNOW WHAT IT MEANS TO BE LONESOME</b> (I'm lonesome, so lonesome, for you)	By KENDIS, BROCKMAN and VINCENT
12	The Chicago Hit <b>AT THE HIGH BROWN BABIES' BALL</b> Better Than "Strutters' Ball"	By BENNIE DAVIS SID ERDMAN and ERNIE ERDMAN

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LOUIS R. REID,

Managing Editor

**UNPRECEDENTED** prosperity continues to shine upon the theater. Regardless of the increasing cost of theater tickets and the high cost of living in general the public is flocking to the playhouse in greater crowds than ever before. The mediocre attraction flourishes along with the meritorious, particularly in the case of musical plays, which indicates that the public is especially greedy for light and allegedly humorous entertainment. Seven new attractions were added to the list this week and a new horde of them comes in next week. No week of the new season, however, has had a more notable aspect than this one. Monday night Ethel Barrymore, fresh from her honors as the Jona of Arc of the Equity strike, appeared in a new play at the Empire. Julia Marlowe returned to the stage after a long absence. Raymond Hitchcock kept aloft the high standards of the revue in this country and the long-heralded opera by Fritz Kreisler was introduced.

**A** REPORT is being fostered in certain quarters that George M. Cohan is going to retire from active producing and devote himself hereafter to the promotion of the actors' welfare. At the height of the actor-manager war Mr. Cohan did threaten to withdraw from the producing field but at the time due allowance was given for statements issued under the stress of anger and impulse. Now it seems, if the report is reliable, he will carry out his threat which would mean no more Cohan revues, no more Cohanized musical comedies a la "Royal Vagabond," no more mystery comedies and melodramas. Vagabond," no more mystery comedies and melodramas a la "Seven Keys to Baldpate" and "Three Faces East." Such a move will, of course, be a matter of regret.

**B**UT there are many who discredit such a rumor. They declare that Cohan could no more give up producing plays than he could cease being generous to his fellow men. He loves the work too much, they say. He likes to create. He enjoys authorship. Moreover, he takes special delight in developing new players and playwrights. Therefore, his name will continue, they declare, to be linked with that of Sam H. Harris.

**T**HE general confusion and incompetence that prevail in the telephone system at the present time are coming in for large attention from those playwrights and librettists who seek to inspire the guffaw and the chuckle. In three new plays of the past week reference was made in one way or another to the present state of the telephone service—in "Hitchy-Koo, 1919," "The Girl in the Limousine" and "Where is Your Wife?" A scene in the first named production even goes so far as to depict a young man enter-

**Unusual Prosperity in the Theaters-- Is George M. Cohan to Stop Producing?-- Telephone Service Ridiculed on Stage The Theater Guild's Success-- Versatility of Players**

ing a booth only to emerge years later a white-haired and long-bearded patriarch disappointed over the failure to get the right number. In "The Girl in the Limousine" the telephone comes in for the following merry quip: "Hello, Central," said the man at the phone. "I've got nothing to do for an hour. Give me a number to play with."

**T**HE Theater Guild regarded by many of the wiseacres of Broadway as another of the impossibly academic and highbrow institutions that interfere with the happiness of the tired business man is a winner in the season to date to the extent of more than \$50,000 as a result of its production of "John Ferguson." Was it not A. H. Woods who first said that "it was always a good season for a good play?" At any rate the Theater Guild must be given credit for possessing perspicuity. It knew a good play when it saw one even though it had been accessible to managers for many years, and produced it with uncommon skill. Directors now call for Ervine to exit and Masefield to enter. "John Ferguson" is going on tour and "The Faithful" is to take its place.

**V**ERSATILITY is one of the great virtues of the present season. In "The Gold Diggers" Ina Claire is called upon to dance and sing. In "The Storm" Helen MacKellar is required to sing a French-Canadian folk song while Robert Rendel has to strum a guitar. Ruth Chatterton is also called upon to dance a little in "Moonlight and Honeysuckle." Turning to musical comedy we find Frank Carter, heretofore known solely as a dancer and vocalist, acting a little in "See Saw," an Hal Hixon, a dancer, has a song to sing in the new "Midnight Frolic."

**T**HE Actors' Fidelity League is apparently bent on going ahead with its all-star show at the Century Theater next Sunday night. Thus, the strife so recently rampant has not entirely died down. It remains to be seen what the Actors' Equity Association will do to combat this latest appeal to public opinion. It

would seem as if considerable hostility were yet alive between the two organizations. Echoes of the strike continue to be voiced in the magazines. Max Eastman devoting large space in the latest issue of the Liberator to economic and industrial phases of the strike. An interesting sidelight on the associations formed during the strike was observed at the opening performance of Ethel Barrymore in "De-classee." Charles Shay, president of the stage hands union and Joseph Weber, president of the musicians union, were conspicuous in stage boxes.

## THE MIRROR IS

Giving All the News, Every Week, Pages 1610-12, 1618-19, 1632-33.  
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## THE SHOW NEWS WEEKLY

**DRAMATIC MIRROR** 1639 B'WAY, N. Y. CAPITOL THEA. BLDG.  
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## "ONE NIGHT STANDS FIERCE"

Is Plain Way Advance Agents and Managers Unanimously Say They Find Road Conditions

"LOCAL conditions in the one-night stands are fierce" is the cryptic, emphatic way the advance agent of one of New York's big shows puts it after putting in some weeks ahead of his attraction, now playing the "one nighters." Another agent declares "one nighters are not only bad, but they are getting worse." Still a third echoes the fact that the "worst is yet to come."

As a statement of how things are on the road, the MIRROR reprints a letter from a reputable agent regarding some of the reasons the "one night stands" are offering such intolerable conditions: "Local conditions in the one nighters would tax the patience of Job. The transfer rate alone is from \$10 to \$14, with a load with baggage from 75 cents to \$1 a piece. Can you imagine what this means to a show that carries from one to two cars? Then on October 1 the rate went up for the shows that carry more than one car."

"The majority of the house managers I have encountered are absolutely 'moving picture mad'; all they can think of is Mary Pickford or some big feature. Then again the newspapers lace the agents. In the old days when they used to give you five and six inches daily at least five or six days in advance of your attractions, they now give you one inch in advance and one the day the show plays them. On the other hand they fail for the pictures, using page after page of stuff. They put out two or three stands of bills and about ten lithographs and still want

the free list for a \$2 attraction to be from 40 to 60. Can you beat it? And nine out of ten of them bill the attraction on their picture passes.

"It will get so that it will be utterly impossible to play any one night stand and get a profit. Take the state of Michigan right now as a shining example of that baggage charge. Flint: \$10 a load for scenery and 70 cents for baggage; Lansing: \$10 a load for scenery and 60 cents for baggage; Grand Rapids: \$14 for scenery and 80 cents for a baggage haul of about five blocks. Personally I think it's a crime. The one night manager complains that his town is a cheap town and the people cannot stand a stiff \$2 scale. I wonder how he thinks the attractions can live when all he thinks about is getting a few dollars that his running expenses cost and he has satisfied his patrons by giving them an attraction now and then and can stick to his hobby—moving pictures—and to the devil with the traveling attractions, as they mean nothing in his theatrical life."

"In many cases in Michigan for instance the theaters have been turned over to pictures, with the new managers not at all familiar with show business, which of course makes it most unpleasant for the managers and agents. Then again in some towns the agent must sit around and twirl his thumbs until the manager returns from an out-of-town visit on picture business. The legitimate road agent and his attraction preface are the least of his managerial worries."

## Chicago Theaters Flourish

The steel strike at Gary and South Chicago has had no perceptible influence on business in Chicago. Theatrical business continues exceptionally good. With but two exceptions the legitimate houses are all playing to capacity at every performance. The high class vaudeville as well as continuous are doing an enormous business; even the picture houses in the loop have people lined upon the sidewalk awaiting an opportunity to secure admission. Instead of two dollars being the legitimate top price it will soon be the popular price; and on Saturday night and Sundays if tickets have to be purchased from a scalper about \$3.85 is the maximum price.

## Tom Lewis Quits Shubert

Tom Lewis, who won stage popularity as the Unknown in the George M. Cohan show, "Little Johnny Jones" and at one time was a minstrel man, withdrew from the Winter Garden show, "Monte Cristo Jr." Saturday night as the show started for Boston to open an engagement there.

## Harris Writing Show

Charles K. Harris, the song writer and publisher, is writing a new show which will have the fanciful title, "It May Happen to You." It is not founded on any mishap that happened to C. K. on Friday, the 13th.

## Charles Purcell Featured

In the new Shubert show, "Call a Taxi," Charles Purcell will be featured.

## "Dream Girl" Ready

The new Muriel Ostriche show, "Dream Girl" is ready for its out-of-town initial performance in the Lyceum, Paterson, N. J., Monday night, Oct. 13. This show has at least three weeks of one-two-three night dates on the road before the Popular Productions Inc., will offer it in a Broadway theater.

Within the past fortnight the company has been strengthened by the acquisition of William L. Meehan, who created an original role in "Seven Days' Leave" and was leading man of the Irish Players; George Leonard, formerly of the Cohan & Harris forces, and Jack Terry, with former Broadway shows.

A large party of New Yorkers will journey to Paterson next Monday to witness Miss Ostriche's debut.

Will H. Gregory has been staging the show, with James German putting on the dancing numbers.

## To Give Russian Season

Robert Whittier will direct a Russian drama season in a series of matinees during the coming fall and winter. The plays to be presented are "The Cherry Orchard," "The Three Sisters," and four one-act farces by Chekhov, "The Power of Darkness," by Tolstol, "Brothers Karamozoff" by Dostoyevski, "Savva" and "King Hunger" by Andreyeff, "The Night Refuge" by Maxim Gorky.

Lincoln B. Wagenhalls Sailed Oct. 5 on The Lapland For England Harry Lauder Is Packing The Palace, Sydney, and Scoring Hit George M. Cohan in Chicago Interview To Make Daughter Stage Star "Daddies" Is Booked For Twelve Weeks' Engagement, Powers, Chicago Road Shows Encounter Stage Labor Trouble At Empress, Lansing, Mich.

## "THE DANCER"

Ineffectual Acting Does Not Aid Hackneyed Plot

If brevity is the soul of wit, "The Dancer" now on view at the Harris Theater is a great joke. Its curtain rises on the comfortable side of half past eight and falls well before eleven, and during both intermissions the orchestra runs through the complete catalogues of several large music publishers. However, it is just as well, perhaps, if such things must be done, to do them quickly. For be it known that "The Dancer" adds little to the gaiety of Broadway. Its story is impudently familiar, and its acting never rises above mediocrity.

The one possible exception to this last is Jose Ruben. He at times achieves distinction in a part that is stereotyped and unnatural. In the title role Isabelle Lowe's efforts though commendable are entirely inadequate, and Effingham Pinto as her blind brother is well nigh intolerable. William Morris manages to be credible on occasions as an absurd villain. Otherwise the acting is merely ineffectual, as indeed the entire play is. If rumor is true, not only Edward Locke but Max Marcin, Louis Ansbacher, and an unknown foreigner are entitled to shares of the blame. Once in a while the dialogue is gracefully written, but the story antedates the ark and the characters are as devoid of life as so many totem poles.

The "plot" tells of a narrow-minded New Englander who madly chases a European dancer around the globe, and marries her much to the horror of his family. How despicably said family conducts itself in its efforts to upset the marriage, how nobly the virtuous heroine bears her persecution, and how sweetly everything turns out in the end, no adult theater goer needs to be told; it was one of the most popular plots in use a generation ago.

## Seven Shubert Shows

Messrs. Lee and J. J. Shubert have seven productions on Broadway, as follows: The "Shubert Gaieties of 1919" at the Winter Garden; E. H. Sothorn and Julia Marlowe at the Shubert Theater ("Twelfth Night" for the first week); McIntyre and Heath in "Hello Alexander" at the 44th Street Theater; "The Dancer" at the Harris; "Scandal" at the 39th Street Theater, Lew Fields in "A Lonely Romeo" at the Casino, and "Oh What A Girl" at the Central.

## "Fair Helen" Ready

Richard Ordynski's production of the musical fantasy "Fair Helen" will have its presentation in Hartford next Monday night. A week later it will begin a two weeks' engagement in Boston.

## "Dangerous Years" Coming

Messrs. Shubert will shortly produce "Dangerous Years," a new play by Edward Locke, author of "The Dancer."

## Another Hast Play

Walter Hast has put into rehearsal a new play by Frederick Bruegger, entitled, "Eve and the Man." In the cast will be S. Miller Kent and Ramsey Wallace.

## "THE GIRL IN THE LIMOUSINE"

Bedroom School of Farce Continues to Hold Its Own

Neither the girl nor the limousine in "The Girl in the Limousine" at the Eltinge, has much to do with the farce. It is produced by A. H. Woods and this Rabelaisian Columbus, theatrically speaking, of the bed, has gone even further than ever. This time he not only fathers a farce built around a bed, but for two acts peoples the bed with assorted persons of assorted sexes, never by any chance, however, permitting a husband and a wife to occupy it simultaneously. This, perhaps, would be not quite nice. Wilson Collision and Avery Hopwood are joint authors, and their adroitness in establishing a situation so broad that it is "risque" without the least indecency, is quite remarkable. Attention is drawn to this about four times in the course of the evening when certain cheap vulgarities, dragged in to add to the generous store of laughs, stood out poisonously.

The situation: A man is stunned in an automobile accident; a pair of thugs drag him into a nearby house and strip him even of his clothes, down to the silk, leaving him still unconscious in the bedroom where the young mistress of the house is asleep. Like all farces the action is based upon the theory that a person surprised in a strange predicament does not believe anyone will believe the obvious truth. The necessary aunt who never has seen the husband is promptly provided and the fun begins. It looks like a full season's run.

Doris Kenyon, these three years—almost ever since her debut—dallying with celluloid, is the young wife so rudely visited. Her prettiness and radiant smile will carry her along until she is a little more at home, and also she goes to the head of the class instanter for her perfect enunciation. Not a syllable was lost. John Cumberland as the victim of the thugs gives a remarkable performance in a lugubrious, consistently restrained key—"allegretto" lamentoso. Charles Ruggles as a male transposition of the woman who saw things in "Seven Days," and Zelda Sears as the aunt from California who believes Prohibition is right, win all the medals for acting. Barnett Parker as a butler who is half Scotch and half chorus gentleman creates all there is in his part and wins one laugh per line. Edwin Butler, Dann Malloy, Frank Thomas, Vivian Rushmore, Claiborne Foster and Henry Charles have minor roles.

Bartlett.

## New Negro Play

"The Child of the Sun" is a new two-act musical comedy that is being presented by the Smarter Set Company which on its presentation in Baltimore was mentioned by the press as being meritorious and abounding in keen humor. Salem Tutt Whitney is the principal colored player. J. Homer Tutt plays "opposite" Whitney.

## Star Opera Season

The Star Opera Company opens at the Lexington Theater Oct. 20, with music from the German masters, soloists and chorus augmented by 271 members of the singing societies of New York will offer the chorus "Wacht Auf." The opening program will comprise different artists singing in the German tongue.



## MANY ROAD ATTRACTIONS

Theaters Below Mason and Dixon Line Are Getting Notable Array of Road Shows

THE SOUTH is getting a splendid array of road shows, according to the list of attractions that filling in time below the Mason and Dixon line. In past years and especially during the year before the war and during the time the United States was in the big clash, the south has not proved much of a drawing magnet for traveling combinations. This year everything is different and all kinds of shows are trekking southward.

The Saenger Amusement Company, which has extended its legitimate and motion picture circuit of theaters in all directions of the south, has made it possible for the south to obtain a better line of attractions than heretofore by laying out circuit time that would enable the shows to fare better than in the past.

It was only a few weeks ago that the Saenger Company took over the Walnut Street Theater in Vicksburg and the house no sooner changed hands than the Saenger offices via E. M. Clarke, general representative, announced an imposing array of attractions for the

season. This is the same Clarke who recently visited New York and lined up a solid array of shows that will play the Saenger Circuit.

By way of proof that the south and especially Vicksburg will get in the way of shows is by the following bookings for the Walnut Street there: "Live, Love and Laugh," "I Love You," "May I Win?," "There She Goes," "A Little Journey," "Tea For Three," "Mutt and Jeff," Al. G. Fields' Minstrels, "Scandal," "Come Along," "Step Lively," "So Long Letty," "The Better 'Ole" (with DeWolf Hopper), "Listen Lester," "Sometime," Gus Hill's Minstrels, "Up In Mabel's Room," "Tiger Rose," "Maytime," "Lady In Red," "Under Orders," "Business Before Pleasure," "Experience," Sousa's Band, "Leave It To Jane," "Bringing Up Father," "Glorianna," "Somebody's Sweetheart," Neil O'Brien's Minstrels, etc.

Since this list was completed, other shows have been added to the Saenger list so that the south is destined for the biggest theatrical season in its history if the unexpected doesn't happen.

### "THE MASTER OF BALLANTRAE" Walker Whiteside Appears as a Scottish Iago

Walker Whiteside appeared in a new play "The Master of Ballantrae" at the Royal Alexandra, Toronto, Sept. 22-27. It is a costume play from Stevenson's novel by Carl Mason. Mr. Whiteside proved himself not only a good actor, but a brave man, for he portrayed a veritable Scottish "Iago" as black a villain as ever stepped on a modern stage. Mr. Mason has not followed the novel, but has taken the central figure and his best dramatic moments and placed them where and when he pleases.

The stage setting seems the only novelty of this new play, as in each of the three acts, the furniture and fireplace are transposed to give a different view of the same apartment.

Mr. Whiteside as usual is splendid and his male support is excellent, especially Hubert Druce and Maurice Barrett. May Bentley and Sydney Shields made the most of their roles.—Dantree.

### German Company All American

Harry B. Herts, representing the Star Opera Company, which will give German opera at the Lexington Theater, made public yesterday a letter which he wrote to Raymond Mills of the New York County Committee of the American Legion, several posts of which have protested against the German music.

He offers assurance that the Board of Directors of the Star Opera Company are 100 per cent. American citizens.

The writer also said the board would be glad to discuss any points with the legion which the latter thought should be remedied.

### "Blind Man's Bluff"

"Blind Man's Bluff" a four act farcical romance, is being placed in rehearsal by Bartley Cushing, Inc., for November production.

### New MacGregor Plans

Several new productions are being planned at the Edgar MacGregor offices. Mr. MacGregor in association with A. L. Erlanger has contracted for several plays which are scheduled for production. The first of them will be "The Haunted Pajamas" dramatized by George C. Hazelton from a novel by Frances Perry Elliot, in which O. P. Heggie will be featured. Following this Mr. MacGregor will present "Self Defence," a melodrama by Myron B. Fagan. "The Sweetheart Shop" a musical play by Anne Caldwell, with music by Felix, and "The Dream Girl," a musical romance for which Victor Herbert contributed the score and Rida Johnson Young, the book, will be produced next. The list also includes "Her Birthright," a comedy-drama by Edward Peple; "A Bit o' Love," a comedy by John Galsworthy; and a musicalized version of "A Pair of Sixes" by Otto Harbach and Louis Hirsch.

### Gene Buck's Big Week

This week is the week of all weeks for Gene Buck, the well-known songwriter and lyricist, who has a hand in turning out the "Ziegfeld Follies" for some years and who with Dave Stamper furnishes the Ziegfeld "Frolics" with much of their exclusive material. What makes the week so important for Gene is that he is to be married. Just what the day and hour are is a matter that is being kept secret because Gene does not want any publicity about the matter. The prospective bride is Helen Falconer, who has been a principal with the Fred Stone show up to this season.

### Tinney a Boston Draw

When Frank Tinney was signed by Arthur Hammerstein for the Ed. Wynn role in the "a" company of "Some Time," doubt was expressed as to Tinney's ability to make good in white face. From Boston comes reports that Tinney is the biggest kind of a hit, is alternating between white face and burnt cork, and is proving a draw during the Hub engagement.

## AHEAD & BACK IS BARLYCORN TO RETURN SOON?

Report that Demobilization is to be Declared Stirs Broadway

The manager with Gus Hill's Minstrels (the George Wilson show) is Charles Williams and the man ahead is Sam Dawson.

Back with George Watt's western company of "The Revelations of a Wife" is W. B. Fredericks, while Ed. Everett is the agent. With Gatt's eastern company the man back is Joe Hewitt, while Jim Feltz is the advance man.

With the three Gus Hill "Bringing Up Father" companies the managers are distributed as follows: (a) William Garren, (b) Harry Bastick, (c) Griff Williams, and the agents: (a) Charles S. Foreman, (b) John Pearsall, (c) Frank Cosgrove.

"A Daughter of the Sun," direction of George Gatts, is on the road in two companies, with the western show managed by George Stutzman and the agent Harry Sutherland, with the second man being John Ehrman; the western show has J. P. Daley as agent, John Butler, second man, and J. W. Castle as manager.

Ed. Dolan, with the Gus Hill advance forces last year, is with one of the traveling burlesque shows this season.

Gus Hill has three companies of the new version of "Mutt and Jeff" with the shows handled as follows: (a) Billy Barry, manager; agent, J. E. Clifford; (b) Harry Hill, manager; Carl Zoellner, agent; (c) Joseph Pettingill, manager; George Latour, agent.

Phil Thompson is handling special press publicity for the Roosevelt Memorial.

Stewart Lake, well-known newspaper man and who has handled the advance on several shows, was discharged from the Military Hospital, Staten Island, considerably improved in health. Lake went overseas and while there was accidentally run over by an ammunition train which caused his removal to the hospital.

Norman Stein, who has been managing the "Seven Days Leave" company on its Canadian tour, has returned to New York to handle the management of "Good Morning, Judge," which is at the Shubert-Riviera this week. Another man was sent to the former company.

Esther Quinn, a New York newspaper woman, is handling special publicity for Aubrey M. Kennedy, now stationed at the Sunset Studio, San Antonio.

Myles Murphy is agent for the "Dark Rosaleen" Company that is now at the Manhattan Opera House.

Marty Sampter will go out with the Sampter-Jimmy Lucas show, "Hitchy-Koo," as manager of that troupe for the opening weeks.

A. Toxen Worm, long head of the Shubert press department has gone to Boston to manage the Boston Opera House for the Shuberts.

Howard Robey has gone ahead of John Cort's "Listen Lester" company.

Henry Smith has been engaged by the Cort offices for the tour of "Fiddlers Three."

William Flack has accepted the management of the "Flo Flo" company that takes to the road this week.

Sam Cunningham is back with "Up In Mabel's Room" which has the breezy Walter (Sidepocket) Messenger ahead.

Ted Miller, considered by many the Beau Brummel of advance agents, who has been out with a picture proposition, is back on Broadway considering an offer to go ahead of one of the new shows forming in New York.

The theatrical district has been excited for the past three days over a report that John Barleycorn is to stage a come-back—one grand return to glory before the prohibition amendment goes into effect next January. A rumor which started in Washington, crept silently across Delaware and New Jersey and invaded the Great Dry Way gives the information that President Wilson is to declare the army demobilized within ten days and thus put an end to wartime prohibition and its three months drought.

Observers who are usually reliable and who have been trained to catch the significance of all kinds of weather declare that a deluge, a veritable Johnstown flood, is to sweep New York shortly from its moorings of sobriety. A trainload of whiskey is said to be rolling slowly north from good old Kentucky and the hotels in the theatrical district are making preparations for a revival of the good old days. Bartenders who have been dispensing 2.75 beer, sarsaparilla, ginger ale and buttermilk seem to have sensed a great secret and after a period of depression they are again manifesting their old geniality. At least that is what some of the Rialto strollers who attempt to keep in touch with their old associations declare.

But you never can tell. There are plenty of people who are pessimistic about such an event, and who look for no relief whatever from ice cream soda.

Of course, the theaters will share in any prosperity which comes to the lobster belt. Any celebration—and if wartime prohibition is lifted there will be a three months continual celebration—brings kale to the box-office. The more, the merrier may be true of people generally, but in this case it is fitting to remark that the merrier the people the more money is taken in by the theatrical manager.

### Cast of "Letty Arrives"

L. Lawrence Weber has completed the cast for his first production this season by engaging Clara Joel for the title part in "Letty Arrives," the farcical romance by Sydney Rosenfeld. Louis Kimball, a young leading man who has just returned from Australia, Ida Waterman, T. Jay Carrigan, Albert Gran, Nellie Callahan and Albert Reed, are others in the cast.

### Joe Payton's Show

Joseph Payton, who had a summer stock in Trenton that recently closed after a most successful season, is planning to put out a road show, having accepted a farce that will be given a road season as soon as the route has been laid out by Payton.

### A. H. Woods Improving

A. H. Woods, who has been confined to the Stern Sanitarium where he has been receiving special treatment, submitting to a recent operation, is noticeably improved and reported out of danger.

### New Play by Thomas

A new play by Augustus Thomas, "Kentuck," in which Wilton Lackaye is to be the star, has been put into rehearsal under the management of Arthur Hopkins.



**"HITCHY-KOO 1919" "MIDNIGHT FROLIC"**

**Best of Series of Raymond Beautiful and Zippy Enter- Hitchcock Revues tainment On the Koor**

There is a delightful informality about these annual revues which Raymond Hitchcock sponsors. Mr. Hitchcock, himself, is in a large way responsible for this. He establishes an intimacy with the audience before the beginning of the performance, singling out friends such as Mr. Ziegfeld, Billie Burke, J. M. Gidding, Ed. Wynn, Elsie Janis—whom he addresses in a droll and chatty manner.

The latest edition of "Hitchy-Koo" is "Hitchier" than ever in its fun. But it can also be said that it is more "Kooey" than ever before in its music.

Mr. Hitchcock believes in developing talent. None of his assistants is especially well known, but in this production they are all conspicuously versatile in the parts which they are called upon to play. Sylvia Clark, Lillian Cooper, Eleanor Sinclair, Joseph Cook, Charles Howard, Ruth Mitchell, Florence O'Denishawn and Princess White Deer, among the principals, do capital work. Miss Clark has a gift for grotesque comedy. She enjoys the burlesque and the audience is a large gainer as a result. Following an aesthetic dance executed with skill by Miss O'Denishawn she performed an "anaesthetic" dance which rocked the house with merriment. To Lillian Kemble Cooper was assigned the sentimental songs and she went about her work with grace and attractiveness. Miss Sinclair, a pretty and energetic girl, and Ruth Mitchell, a young blond of charm and assurance, took care of the sourette activities very capably. Joseph Cook and Charles Howard were excellent foils for the tomfoolery of Mr. Hitchcock and Princess White Deer, assisted by maidens of her own race, demonstrated genuine Indian suppleness in jazz.

Hitchcock, himself projected his personality in nearly all of the scenes, appearing in such varied characters as a village "constable," an English peer, a rounder at the Ritz, Captain John Smith, and an old-fashioned barber. Reid.

Only luxurious couches are needed on the roof of the New Amsterdam Theater to make the occasion of an attendance at the "Midnight Frolic" a Roman holiday. It is a glorious feast to the eyes which Mr. Ziegfeld has provided. But he has not neglected the appeal to the ear nor to the stomach, for the fun is fast and furious and the food is fit for a Foch. Year after year this man regales those people who simply will not permit sleep to interfere with their pleasure with sumptuous entertainment until it has become a question of moment as to how he can hit upon anything more novel or more magnificent. Yet he does it. And this year particularly.

Joseph Urban has never built or designed more beautiful settings. The girls, each beautiful in her own way, enhance this pictorial appeal. Matrimony and the movies may cut into the reserves of the Ziegfeldian army of coryphees, but new recruits maintain the high standard of curves and comeliness.

The new frolic is rich in entertainers. There is Ted Lewis who jizzes away on his little old clarinet in an amusingly-original manner that the most case-hardened clergyman cannot resist. Lewis is more than just a mere nut. He is a kernel of the nuts. In his line he is unbeatable. Of course, he had the assistance of the boy with the laughing trombone. Then there is Rannie Brice with her great talent for burlesque, ably demonstrated in a dance interpreting "Spring." There is W. C. Fields whose fine sense of nonsense was exerted in a juggling act. And there are Frances White, pertly gaminous or bizarre as the song requires, leading the cohorts, Hal Hixon with his acrobatic dance and Savoy and Brennan with a new line of patter about Margie. The food? It ranges all the way from caviar to chicken a la king. But, after all, it is chicken a la Ziegfeld which will serve to draw the majority of the spectators. Reid.

**"THE STORM"**

**Effective Melodrama of the Northwest Presented**

With some necessary alterations made in the text whereby considerable tedious detail is eliminated and the characters of the hero and villain are sketched with less obviousness "The Storm" would be unusually effective melodrama. As it is it is an interesting little drama of primitive people and passions, admirably staged and excellently acted. Had it been presented by a Belasco it undoubtedly would have been regarded by some of the reviewers with seriousness rather than ridicule. A Belasco might have done the essential pruning, but it is to be doubted if he could have improved much on the staging skill shown by Mrs. Lillian Trimble Bradley.

Edwin Arnold as a William Farnum of the Northwest acted with a pleasing ruggedness and force. In effective contrast to this character is a cultured, sophisticated Englishman experiencing a winter in the wilderness played with naturalness, to say nothing of considerable subtlety, by Robert Rendel. But the best performance of all is that of Helen MacKellar as a French-Canadian girl who unwittingly is the cause of the dramatic conflict between these men. She played with appropriate awkwardness and naivety. She was charming in her adolescent wholesomeness. And she rose to the demands of pathos superbly.

To a lonely cabin in the forest occupied by two men comes a girl. Winter is at hand. Her father who has accompanied her, is mortally wounded, and there is no choice left to her but to pass the season in this shelter as the companion of the men. The loneliness of the place and the monotony of their existence emphasize the situation in which she has been placed, and gradually the friendship of the men is broken down through the love they possess for the girl. For two acts there is a doubt as to which one will win her. Thereafter, there is no question.

Langdon McCormick, who wrote the play, has provided some electrifying stage effects. Reid.

**"DECLASSEE"**

**Ethel Barrymore Brilliant in Zoe Akins' Play**

It is always a red letter day when Ethel Barrymore blooms forth in a new play, and this year it is redder than usual because the vehicle in which she has elected to bloom (if one can bloom in a vehicle) is the work of that most interesting phenomenon, a promising American dramatist. At the rise of the first curtain, it was evident that "Declassee" was not the product of the same Zoe Akins who was fantastic in "The Magical City" and pert in "Papa," but of a truer, inner Zoe Akins with a deep sympathy for human beings instead of a desire to ridicule them smartly. Miss Akins has much to learn about writing for the theater, but she has already learned so much that one is tempted to prophecy big things for her. In "Declassee" she has supplied Miss Barrymore with the most interesting character she has played since the days of Zoe Blundell in "Midchannel." And a more beautiful performance is difficult to conceive of—highly colored though simple, sympathetic and mellow.

Claude King also did excellent work. His scenes with Miss Barrymore are things long to be remembered. Katherine Harris as a despicable adventuress played with admirable restraint, and Vernon Steel made an extraordinarily difficult role real and understandable. Beatrice Beckley, Madeline Delmar, Clare Eames, Gabrielle Ravine and Charles Francis are all deserving of particular commendation.

The play itself is a strange mixture of character and destiny, in which there is almost no story. It deals with the descendant of a long line of noble ancestors who lives up to her traditions and dies according to them. It is untheatrical in the extreme, almost totally devoid of comedy and suspense, and yet through its sheer sincerity and vitality it is not to be lightly dismissed. Except for the second act which is badly written up to its last few minutes, it bears the earmarks not of inexperience but of a deliberately chosen technique, which in spite of its peculiarity (or as it because of it?) makes Miss Akins someone to be watched. Martin.

**'HELLO ALEXANDER'**  
**McIntyre and Heath in New Musical Comedy**

"Hello Alexander," presented at the Forty-fourth Street Theater Wednesday night, brought back MacIntyre and Heath to the Broadway stage other than vaudeville after a lapse of many years. The large audience gave them an ovation. The piece gives the burnt cork players an ambitious setting for their especial gifts, but when they are not on the stage or somebody or other is not dancing the entertainment is rather colorless.

The book and music, except the incidental, impressed one as rewritings. Jean Schwartz, the composer, seemed to have rearranged himself and Edgar Smith and Emily M. Young rewrote some of grandpa's favorites and in many instances did not take the trouble to.

A full quota of specialties is sprinkled through the entertainment, the principal of these being Sophie Tucker and her kings of syncope. This was one of the outstanding bright spots of the evening. Miss Tucker did, in her inimitable fashion, such songs as "The Vamp," "Everybody Shimmies Now." Rosie Quinn deserves special mention for her charm and dancing skill. Tidden.

**THE BROADWAY TIME TABLE\***

FOR WEEK ENDING OCTOBER 11

Theater	Play	What It Is	
Astor	East Is West	Peg Under the Willow Tree	303
Bijou	Exchange of Wives	Hamiltonian comedy	18
Bioth	Too Many Husbands	To be reviewed	6
Broadhurst	The Crimson Alibi	"Who Killed Cock Robin"	62
Casino	A Lonely Romeo	Low Fields in a good show	135
Central	Oh, What a Girl	Amusing musical comedy	52
Geo. M. Cohan	See-Saw	Sprightly musical play	23
Cohan & Harris	The Royal Vagabond	Cohanized musical comedy	248
Comedy	Up from Nowhere	A rise out of Tarkington	40
Criterion	Thunder	Mountain melodrama	24
Eltinge	The Girl in the Limousine	Reviewed in this issue	8
Empire	Declassee	Reviewed in this issue	8
48th Street	The Storm	Fires of love and forests	12
44th Street	Hello Alexander	Reviewed in this issue	77
Fulton	John Ferguson	Significant Irish drama	176
Gaiety	Lightnin'	Triumph for Bacon	444
Globe	Apple Blossoms	To be reviewed	6
Harris	The Dancer	Reviewed in this issue	13
Hippodrome	Happy Days	Panorama with a thrill	77
Hudson	Clarence	Typical Tarkington	25
Knickerbocker	Roly-Boly Eyes	Leonard out of vaudeville	20
Liberty	Hitchy-Koo	Reviewed in this issue	38
Longacre	Adam and Eva	Well acted light comedy	15
Lyceum	The Gold Diggers	Chicken a la Hopwood	79
Lyric	The Five Million	Play of returned soldier	29
Maxine Elliott's	First is Last	Shipman goes to college	16
Miller's	Moonlight and Honeysuckle	Pleasing sentimental trifle	35
Moroso	Civilian Clothes	Comedy of the returned hero	109
New Amsterdam	Follies of 1919	The T. B. M.'s paradise	103
Nora Bayes	Greenwich Village Follies	Varied revue	113
Playhouse	At 9:45	Mellow melodrama	109
Plymouth	The Jest	Triumph for all concerned	39
Princess	Nighty Night	Farce without a bed	9
Punch and Judy	Where's Your Wife?	Reviewed in this issue	56
Republic	Voice in the Dark	Novel murder melodrama	78
Selwyn	The Challenge	Walter vs. Bolshevism	8
Shubert	Twelfth Night	Return of Marlowe and Sothorn	36
39th Street	Scandal	Was a sensation in Chicago	36
Vanderbilt	She Would and She Did	Souffle golf comedy	77
Winter Garden	Shubert Gaieties	A girl show	

\*This Mirror Feature is imitated by other Amusement papers

**WHERE'S YOUR WIFE**  
**Burlesque On Murder Mystery Play Presented**

A "mystery farce" opened the Punch and Judy Theater's season on Oct. 4. But Charles Hopkins, the tiny playbox's papa, alibis himself out of all responsibility with the production by telling the world on the program in fourteen point Penn old style that it is a visiting attraction.

However taking the sum total of the acting and dividing it by its sixteen component parts, we strike an average of fifty-one per cent good, a decimal over half. Those that stood out with the best performances included, in the order given, Maude Gilbert, George Howell, who staged the play, Grace Godall and Dorothy Newell.

The play is the joint effort of Thomas Grant Springer, Fleta Campbell Springer and Joseph Noel. The farce is derived from burlesquing a mystery melodrama. Tidden.

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## ABOUT STOCK PLAYS AND PLAYERS

**BOSTON:** COPLEY—The Jewett Players are playing "Pygmalion" for the third week so great has been the success of this play. The company is doing some of the best work it has yet done in this production. Oscar Wilde's "A Woman of No Importance" will be the next attraction. ARLINGTON—"Potash & Perlmutter" is the bill at the Arlington this week and next. John Craig will appear as "Abe" and W. Powell as "Mawruss." There is no doubt that this old favorite will repeat its former success here. Gleeson.

**CHICAGO:**—The Lorin Howard Players offered at the Imperial "The Girl Who Came Back." Next week "One Day." At the Victoria: "Happiness." Next week, "The Girl Who Came Back." At the National: "Everywoman." Next week, "Happiness."

The Otis Oliver Players are now nicely located in Oak Park (Chicago suburb) and at the Warrington Theater. Last week the bill was "Cheating Cheaters." In addition to Mr. Oliver the cast is made up of Fanny Fern, Thola St. Pierre, Ruby LaCorney, John Higgins, R. N. Hutchinson, Bertha Leger and Pauline Nadine. Mr. Oliver expects to open his Western company in Rockford sometime in October. Atkins.

**CLEVELAND:** PROSPECT—The Prospect Players inaugurated their season of stock at the Prospect Theater by offering the popular farce comedy, "The Naughty Wife." The organization is under the direction of Cecil Owen, who controlled the destinies of the Clara Joel stock players at the Shubert-Colonial during the past summer. Henry Dykeman is associated with Mr. Owen as business manager. Selmer Jackson and Laura Hamilton head the company. They are supported by Gerorgette Leland, Howard Smith and Florence Carrette, among others. The initial production was an unqualified success, not only as an entertainment, but as an artistic, high class, pretentious and thoroughly satisfactory entertainment. Loeb

**MONTREAL:** ORPHEUM—Week of Sept. 29th the Orpheum Players produced "Fair and Warmer" to the usual excellent business. Margaret Knight did good work as the jealous wife. Smythe Wallace as the husband, and Edith Spencer and Laura Bartlett were also capital. In preparation "Justice." Tremayne.

**NEWARK:** ORPHEUM—The Orpheum Players, of The Orpheum Theater, Newark, gave "Eyes of Youth" last week, under the direction of Charles Pitt. Through the entire week the players had the theater filled to capacity, certainly an encouraging outlook for an early season production. Genevieve Cliff pleased in her portrayal of the leading role. Alfred Cross, Sumner Gard, Francis Pitt and Dan Davis gave good support. The minor roles were capably played. Brome.

**PHILADELPHIA:** ORPHEUM—Mae Desmond Players presented "Madame X," the thrilling story of mother love, by Alexander Bisson. From "Pollyanna" to "Madame X" is something of a leap, but Mae Desmond accomplished the feat, and again demonstrated her versatility. Frank Fielder played the lawyer son effectively, and the courtroom scenes were unusually well done. More comic relief in "Sis Hopkins," follows. Conn

**SAN DIEGO:** STRAND—"Pollyanna" was the production given by the Brissac Co. and won instant favor. Marjorie Bennett won many new admirers by giving a capital performance of Pollyanna. Miss Brissac as Polly Harrington was most attractive. Aline Wallace as Nancy furnished some splendid comedy and Brady Kline as John Pendleton gave an excellent performance. "The Heart of Wexona" follows. Chapman.

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# VAUDEVILLE VOLLEYS—From

VAUDEVILLE is thriving, reports to the contrary notwithstanding.

A letter from Willard (the Man Who Grows) says he is still growing in vaudeville. Jack Wilson passes up vaudeville to costar in a show with Kitty Gordon.

Billy Halligan (Halligan and Sykes) is a great baseball fan. We have Sid Mercer's word for that.

Billy Meehan started with "What's the Odds?" They say he is still with it, but that Wellington Cross is playing his role. There's a mix up somewhere.

Jimmy Lucas is reported as saying farewell to vaudeville to devote his time entirely to music publishing.

Jimmy's big hit at the Palace last week is evidence he could stay in the varieties for some time.

A "riot" at Loew's Delancey Street at last. But it was a different kind of a "riot" than that wished by vaudevillians. The police put the kibosh on the disturbance by arresting the offender. Bet Bar-kie Loew was fit to be tied when he read about the incident.

## Anent Vaudeville Smut

The Grand Rapids papers in commenting on the appearance there recently of the Bowman Brothers stated that "the Bowmans Go Big Without Using Naughty Words." Then the Herald, by way of extolling such a virtue, printed the following: "Absolutely natural and absolutely clean comedy is their (referring to the Bowmans) trade mark, and they are a living example that performers who have ability do not need smut or swear words to get laughs. In fact the necessity to resort to such devices to get applause is a confession of weakness." That is the kind of newspaper comment that makes an artist feel mighty good from head to foot when working hard to please without using a dozen "h's" and another dozen "d's" to put stuff over. We wish to thank the Grand Rapids Herald for its splendid tribute, and we are also glad the Bowmans were the recipients of the salve of praise for they deserve it.

And that reminds us that plans are afoot for Dinehart's former surefire piece, "The Meanest Man in the World," to be continued with Jack McBride as the man.

Joe Wood, the vaudeville producer, has been showing his aged mother the sights of New York.

Jacques Drucker is back on Broadway.

Arthur Unger has returned to Variety's staff.

Garret Cupp has been doing special publicity for the Howard Thurston show at the Globe.

Katherine Lane, a special writer for the Globe, occasionally gives the Palace a writeup with cartoons of the acts.

## Re Anna Wheaton

Anna Wheaton is returning to musical comedy. Vaudeville loses a little gem when Miss Wheaton vanishes from its midst. We would like to see Miss Wheaton in a musical vehicle, entitled "Susanne," with the theme worked along the little song she sings about the girl that ran the gamut of a small town to riches and back again. Miss Wheaton has a charming personality, can sing, speak lines, use the recitative form to perfection, and dance like a house afire. Then she knows how to wear dresses and, all-in-all, she is just the sort of ingenue the musical comedy caterer would order for Old Broadway. We wish her luck in her new venture.

## Personals—A Word About Smut in Vaudeville—Successful Vaudeville Managers, No. 7, Chris. C. Egan—Kent is Cured—The Way Kingsley Puts It

S. Jay Kaufman, of the Evening Globe, likes to dance. So does Bide Dudley, of the Evening World. We would like to see a contest between the two, with Joe Sullivan as the judge.

Leo Feist seems to have cornered another big winner in Golden Gate. We have heard the song several times in local vaudeville houses of late, and it has been an instant favorite. Should prove a great seller.

Nonette has returned to vaudeville, and is using among others "Nobody Knows" and "Just Break the News to Mother."

## Successful Vaudeville Managers—No. 7

Stick a pin right here. In Chris. C. Egan, the present manager of the Colonial Theater, New York, the B. F. Keith offices have one managerial executive who won his spurs on sheer merit, his line of duty since entering the Keith employ, having established him as a manager who can accomplish something and a manager who isn't afraid of work and a manager, above all things, who is a manager. Chris Egan hails from Ottawa, Ill., where his boyhood days were spent, and where as a young man the town folks set store by him, and the Elks investigated his standing and character and thought so well of him that they took him in with much lodge ado, and he has stuck to them ever since. Egan started in show business at a tender age to be sure, but his experience was so varied and eventful that when he took charge of one of Keith's vaudeville houses he was ably and competently qualified to look after the house assignment. When the Corbett and Fitzsimmons fight pictures were shown throughout the country, Egan traveled with the first exhibition. He also was associated with the first talking pictures. When his brother Joe managed the tour of James J. Corbett in "A Naval Cadet," Chris. went along with him in an executive capacity. For fully twelve years C. C. was connected with the existence of expositions and summer amusements, an experience that went from Coast to Coast, and which was beset with interesting events. It was Chris. Egan who had charge of the first Infant Incubator Shows, being with

the big Omaha Exposition in 1918, and later at Luna Park and Dreamland with the Incubator proposition. If there is a park in this blessed U. S. A. that Egan hasn't visited with an attraction it is yet to be mapped out. His travels took him to South America with a Vaudeville Show, headed by Anna Chandler, where expositions attracted him for a year, much of the time being spent in Rio Janeiro. On his return he was engaged by Wilmer and Vincent to manage the Orpheum, Reading, Pa., and after a long and faithful service there was shifted to the Colonial, Norfolk, Virginia. It was by accident that he was assigned to the management of the Royal, New York when the Keith Exchange took that house and installed vaudeville. Egan and the Royal were a large, glorious success, financially and otherwise, with his consecutive years of success—he went there in 1914—he was assigned by the Keith people to manage the Colonial when they shifted Al Darling to the Bronx theater. Last November Egan went to the Colonial, and everybody knows what he has accomplished with that place. It is back on the vaudeville map—a moneymaker, and with the old list of weekly regulars again anxious to see what each recurring week is to offer them in the way of "big time" vaudeville. More power to Chris.

## Pat Rooney's New Act

Well it's all set for Pat Rooney and his estimable wife and clever stagepartner Marion to bring out a new act next season. Pat gets the new act fever about every other year with the booking offices finally deciding that the audiences like Rooney and Bent best in their old turn "At the Newsstand." But the new act is going to be more of a production than anything heretofore attempted. Edgar Allen Woolf is writing special lyrics while Eddie Conrad will provide exclusive music. With Rooney and Bent will be Loretta McDermott and a chorus of fourteen or more persons.

## Willard's Book

Willard, The Man Who Grows is writing a book. It is founded on the life of Willard himself, who is rounding into the fifties with a state of health that would do credit to a Jack Dempsey. The idea of the

book is to help the general run of humanity to live by rules that will enable it to build up a system that will stand the knocks of life without tearing down the general state of health. Willard has himself as the best testimonial of the Willard plan. The writing of the book will not interfere with his vaudeville engagements.

## William Kent Cured

William Kent is cured; no more trouble of his making is going to be started if Billy knows his mind. Not by a jugful after all that has befallen him. Kent was with Arthur Hammerstein's "Somebody's Sweetheart" at the Central when he bolted the show and violated a perfectly good contract. Kent jumped to the Shuberts but Hammerstein enjoined him through prior contract. Kent finally appeared with the Shuberts' "Gaieties of 1919" and was working a short time when the strike came and Kent went out with the Equity. Now it comes to pass that Kent is back with Hammerstein a sadder but wiser boy. He will again play his old role in "Somebody's Sweetheart," now in rehearsal.

Nora Bayes has deserted vaudeville to head her own show, "Ladies First," which starts a road tour next week.

Fannie Brice will be seen with an Al. H. Woods show this season.

Blanche Ring will eschew vaudeville to appear in the new Winter Garden show.

Sylvia Clark, vaudevillian, has signed with the Raymond Hitchcock show.

## As Kingsley Slings It

Walter J. Kingsley was called upon to press agent the coming of Bee Palmer, the former "Ziegfeld Frolic Girl," to the Palace, and Walter put on his verbal bib and tucker and demonstrated beyond all doubt that he has not run out of adjectives describing Miss Palmer's ability and versatility. William Winter, the late dean of American critics, could always be relied upon to use the King's English to perfection and Tody Hamilton in press agenting a circus had the printers clogging up the machines with his alliterative style. Kingsley's advance description in part is as follows: "Her shoulders gesture with the physical volubility of a Neapolitan making love; they have the subtle suggestion of a sophisticated wink, and the imperious urge of a queen's beckoning command; they advance, hesitate, retreat, quiver, etc." There is more and all tend to make the tired business men hustle to the theater to see if Bee lives up to her billing.

## Caught in the Rush

When Wolpin's reopened after the fire last week there was a rush by vaudevillians to be in on a "fire sale." One man expected to get a reduced price on burnt toast while another anticipated a reduction on smoked herring. Baked potatoes remained at the same old price. A couple of acrobats dropped in for a feed and made so much noise with their knives that Schwartz, the newsdealer, just outside, thought another "fire" was on.

## Two Blaney Productions

Chas. E. and Harry Clay Blaney announce the opening of their new Oriental play, "The Unwanted One," by Forest Halsey, for the latter part of October. The next bid the Blaneys will make for Broadway approval will be the presentation of a new farce called "Not Tonight, Dearies," from the pen of Sidney Ainsworth.

## 10 YEARS AGO TODAY 20 YEARS AGO TODAY

Texas Guinan Leaves Vaudeville for Prima Donna Role in "The Gay Musician."

Gus Edwards' "Night Birds" Produced at Fifth Ave.

Roland Travers Impersonates Ching Ling Foo at Plaza Music Hall.

Ethel Levey Makes Emphatic Hit on Debut at the Alhambra, London.

Louise Dresser Headlines Bill at the Grand in Pittsburgh.

Sam Chip and Mary Marble Head Bill at the Orpheum in Denver.

Muriel Window Sings "The Glow Worm" at American Music Hall.

Albert Chevalier Opens American Tour at the Colonial.

Will M. Cressy and Blanche Dayne Score in "Grasping an Opportunity" at the Palace.

Henry E. Dixey Heads Bill at Harlem Music Hall.

Marie Dressler Leaves Cast of "The Man in the Moon" to Return to Vaudeville.

Bessie Clayton Proves Big Hit in Weber and Fields' "Whirl-I-Gig."

Jess Dandy Sings His Parodies with Great Success at Tony Pastor's.

Pauline Hall Sings at Hurtig and Seamon's, Injunction by E. D. Mfner being Dissolved by Court.

Mr. and Mrs. Gene Hughes Make Hit with Sketch, "A Matrimonial Substitute."



## CONEY ISLAND THEATER TO BE BUILT BY F. B. HENDERSON

Old Henderson's To Go-New Island House Con-jointly Proposed By Henderson and Alfred Feltman

WHILE announcement has been made that Henderson's, Coney Island, which has for some years housed the "big time" vaudeville shows booked in there by Johnny Collins for the B. F. Keith Vaudeville Exchange, had been acquired by the United Cigar Stores Company, the fact just crops out that a new Henderson's is to be built in the same Island section.

F. B. Henderson, who made Henderson's vaudeville theater a great success, is planning with Alfred Feltman of Feltman's Restaurant, to transform the Feltman property into a big theater by extending the site so that it will extend to the Bowery down there.

With Henderson and Feltman having this in mind it is now a certainty that Keith vaudeville will be continued in that Coney Island sector for years to come.

All fixtures and ornaments of Henderson's Restaurant which adjoins the theater, were sold at public auction Tuesday.

The United Cigar Stores interests landed a most valuable site when it got an ironhold lease on Henderson's restaurant and theater, which extends from Henderson's walk to Stratton walk. Henderson and his two sisters own the property and they were handsomely reimbursed for the lease.

Henderson is a good-hearted man. Employees, among them men who have been with Henderson for twenty-five years, were handed bonuses when the parting of ways came Monday.

Sam Lyon, who managed Henderson's place, is understood to have had a New York restaurant purchased for him by Mr. Henderson.

### MIRROR'S Scoop

Despite the delay in getting the DRAMATIC MIRROR to press last week there was consolation in the fact that the publication scooped all the theatrical weeklies and newspaper dailies on the action of the Federal Trade Commission in issuing a complaint charging the Music Publishers' Association of the United States and the National Association of Sheet Music Dealers with a "general conspiracy" to increase the price of sheet music and collusive action by the two organizations to maintain standard fixed resale prices. The two organizations must file their answer within a certain time. The officers and members have been asked to meet the Commission on November 22 at 10:30 A. M., in Washington.

### Dinkins Backs Corse

Tom W. Dinkins is perhaps best known in theatricals along Times Square by reason of his burlesque show activities. He now looms up as a stock manager through taking a lease on the Crescent, Brooklyn, for ten weeks and installing Corse Payton there at the head of his own company. Corse is acting himself and as Brooklyn is his old stamping ground the proposition looks good. Incidentally Dinkins lives in Brooklyn which makes it a sort of home-guard proposition.

### Lauder's American Season

Sir Harry Lauder will open his twelfth American tour in El Paso, Texas on October 31st and go west to San Francisco, reaching New York in all probability by February 22nd. His company will consist of Muriel Window, Marion Vallance, Milo, the Kitamura Brothers, "The Act Beautiful," and a band of Frazer's Scottish Highlanders.

### Jo Taylor in Chicago

Josephine Taylor, formerly of the vaudeville team of Taylor and Vance, who has been studying voice culture in Chicago, has been engaged as prima donna of the Mari-gold Gardens revue, opening there Oct. 6. Miss Taylor has several offers for production work and last week received an offer to join one of Gus Edwards' big acts.

### Lester Mayne Dies

The vaudeville Rialto of New York was shocked to hear of the sudden death of Lieut. Lester Mayne who died Oct. 2 in Detroit. Lester was stationed in New York for some time, being in the vaudeville agency business and later attached to the Keith booking offices, with headquarters in Boston. Until ten years ago he lived in Greenwich, Conn., where he was a sergeant in the old 12th Company, Connecticut National Guard. He was a veteran of the Spanish-American war and served in Cuba. When the United States went to war with Germany Mayne enlisted in the Aviation Corps and served in France as a lieutenant. A son and daughter survive.

### Reiners in Firm

Harry W. Reiners, who once conducted a theatrical agency in the Times Square section and who since returning from war service, has become the third member of the new firm of Hartman, Wiggins & Reiners which will engage in freight forwarding, marine insurance and custom broking. The Hartman is J., a well-known Broadway boy.

### To Continue New Houses

The Ben S. Moss offices are going right ahead with their building plans and work is being rushed on the new theaters at 181st Street and Broadway and at 161st Street and Prospect Avenue, Bronx. These houses when completed are to play the Moss policy of pictures and vaudeville.

### Halligan and Sykes Split (?)

William Halligan is in New York and is reported having a production offer under consideration. His vaudeville partner, Dama Sykes, has gone west, reported as being in Chicago last week, with the subsequent report that the Halligan and Sykes vaudeville partnership has been dissolved.

The Creole Fashion Plate Is Held Over Next Week At the Colonial Federal Commission Investigation of Vaudeville Resumed Next Week Elmer Rogers, Palace Manager, To Keep Up Fight Against "Specs." Nate Leipsic, Vaudeville Card Expert, To Be Feature at Capitol Vaudeville Has Been Resumed At The Plaza, Charleston, West Vo.

### London Pans Jazz Music

In a recent issue of the London Dancing Times the editor took a hot shot at jazz as follows: "If only our dancers would support home industries, make a clean sweep of the colored musicians and engage British bands our music would improve greatly. The increasing popularity of the waltz would help to bring this about, as the colored bands play the waltz very indifferently." The same paper said there may possibly be an attempt by the music publishers to boom Hawaiian music and that it was more tuneful than jazz.

### "Breaking In" New Acts

Danny Simmons, of the Moss Circuit, who books in all the vaudeville shows for the Moss theaters, has been able of late to book a number of new acts, with the Jefferson the first half getting the new act of Jack Neville and Company in "In Alaska," the new Hoey and Fisher turn (Hoey, formerly of the Hoey and Lee turn) and Dick Mack, late of Hennings and Mack, doing a "single," both at the Flatbush the first half of this week.

### Acts Raise Kick

According to the general complaint of vaudeville acts around the Palace Theater building the hotels of New York have hoisted the rates on them again. Even remote hotels that heretofore were regarded as being "reasonable" last week slapped a \$12.50 per day double price on a vaudevillian and his wife who had always stopped at the inn before for \$6 and \$7.

### Kept Animals in Barn

When the Barry Trained Animal Show recently stranded in William-mantic, Conn., the owners were forced to quarter the animals in a vacant barn in the lower part of the city where noises by the jungle beasts proved a novelty to the neighborhood. Barry picked up some loose coin by recently exhibiting the ponies, dogs and sheep at the Woodstock fair.

### After Landers

The work of Harry Landers with the Bohman Show (Columbia Circuit) has been such that he is already in demand for production work, but Jack Singer is making an effort to keep the outside agents off this comedian. He lost Frank DeVe in the heart of season and doesn't want a repetition this year.

### Chalif School Opens

About two hundred teachers and pupils have arrived from throughout the country for the opening of the Chalif Normal School of Dancing which took place Sept. 27. Stage professionals have also joined the ranks and there are also classes for amateurs.

### George Henshel Here

George Henshel, who has been handling the advance for "The Unknown Purple" which came to town last week, playing in the Bronx, is remaining in New York as he has accepted another position which will keep him here permanently. Roland West's show goes west.

## DRAMATIC MIRROR

### CAPITAL BILL AT COLONIAL Kitty Doner Heads Lengthy Program

Kitty Doner and Company head-lined the Colonial bill this week. Miss Doner more than proved equal to the task as the hardworking little dancer and male impersonator. She stopped the show completely Tuesday afternoon. (Her act is reviewed elsewhere).

The Los Rodriques opened. These two men of the darkskinned complexions use an assortment of perches and offer a routine that is especially daring. The perches are high and the topmouter when standing on his head atop the pole stays there longer than one could imagine. All told it is a good act of its kind.

The Four of Us sang entertainingly. Carlos Sebastian and Company were well received, the "Bubbles" act showing Sebastian is a singer as well. Homer Dickinson and Gracie Deagon are sure-enough redhot favorites and at the Tuesday matinee were given the Colonial "clap" which is positive assurance the act is a vaudeville winner at this house.

Dickinson and Deagon were inserted in the bill at the eleventh hour as Jack Rose had been billed; Rose fell out of the show, owing to sickness. Kellam and O'Dare, a new act in the "big time," is there forty ways with comedy, and the man is a genuine comedian with a faculty for getting the laughs legitimately.

Then came the Kitty Doner clean-up and a positive hit. Phil Baker does well but makes the best impression when playing the accordion. His effort to pull a running monologue with the instrument is well meant but the material or at least what he has at present isn't there. Davis and Pelle closed the show with feats of equilibrium.

Mark.

### Irene Franklin Opens

Irene Franklin and Burton Green opened at the Majestic Theater, Chicago, Sunday matinee, October 5th, the first lap of their tour on the Orpheum circuit which ere their return to Broadway will take them as far south as New Orleans, to Canada, and to the Coast, returning in the spring. In their intervals of travel, playing two shows a day etc. Miss Franklin and Mr. Green will be busy preparing for a play of their own which they hope to produce in New York next May. And Miss Franklin is under contract with none of the big publishing firms here to write an unlimited number of magazine stories.

### Aaron Jones Here

Aaron Jones dropped in from Chicago during the week end and attended to a number of matters that required his presence here some weeks ago. Aaron looks well but seems thinner physically. Aaron was a silent partner in the recent tour of Jack Dempsey which proved a bloomer as far as anticipated big takings were concerned. But Aaron isn't saying much these days as he has too many financial prongs in the theatrical fire.

### Milt Alters Monologue

Owing to President Wilson's illness, which during the week end was reported as worse than first stated, Milt Collins, the monologist, necessarily altered his act as he did not want any of his references to the President be misconstrued.



## CHEESE CLUB BOOM PLEASING BILL Newspaper Fraternity Growing Fast—Shows Bee Palmer its Gratitude

The Cheese Club has developed into quite a prominent social organization and as a result of its growth and popularity a permanent plan may evolve whereby the Club may be permitted to gather at the N. V. A. and enjoy its midday luncheon there.

The Cheese Club is composed of newspapermen, cartoonists, advertising men, mostly with the theatrical departments of the papers and periodicals, and has been gathering daily at Wallack's Cafe in Times Square.

From time to time the club has conducted entertainments for soldiers and sailors and the members individually have gotten stage entertainers to appear personally and give specialties for the troopers and gobs.

Among those of the profession who always was willing to do her share was Bee Palmer, who last week debuted as a vaudeville "act" at the Palace. The Cheese Club sprang a nice surprise on Bee by sending her a handsome floral remembrance and obtained permission from the house management to let N. C. Granlund, the orating press agent of Broadway, hand the flowers to Bee with a speech that sizzled with praise and good words for Miss Palmer.

The following names were on the horseshoe card attached to the Palmer tribute: Harry Hirshfield (cartoonist), New York Evening Journal; Benny Holzman, Dramatic Department, Evening Mail; Tom Oliphant, Motion Picture Editor, Mail; Pat Kyne, proprietor Ross-Fenton Farms; Eugene Kelsey Allen, Dramatic Editor, Woman's Wear; B. Thurley Dillon, H. Mesiter, New York Herald; Al. Kayton, Woman's Wear; Jack Newmark, Dramatic Mirror; N. C. Granlund, Marcus Loew's p. a.; Jack McMahon, Dramatic Department, N. Y. American; Jack Benjamin, Mark Hughes, of the J. P. Miller staff; H. Byron Roberts, Mail; Neil Kingsley, Evening Sun; Louis Reid, Dramatic Mirror; Frank Pope, Dramatic Editor, Journal of Commerce; Syd Hydeman, cartoonist, Tribune; Jack Spiero, Moss publicity staff; Bobby Newman, McGregor's publicity bureau; Mike Connolly, Evening Journal; Fritz Tidden, Dramatic Mirror; George Simis, Evening Globe; Clarence Kain, Herald; Garrett Cupp, publicity man for Thurston, and Bill Sohl of the Kendall Agency.

## "Chicken Chow Mein" and Dickinson & Deagon Features

On account of the length of the most prominently featured act, the vaudeville revue "Chicken Chow Mein," the Royal program this week consists of only eight turns, one and sometimes two less than usual. And at that it is a long show, but it evidently did not seem so to the payees.

The other act that received prominent billing was Homer Dickinson and Gracie Deagon. They presented their familiar accumulation of material and they made their well-known hit with it. The writer has not seen "Chicken Chow Mein" since its first week and it did not take much keen perception or long memory to notice that many changes had been made in the material and cast. The change in dialogue and business was for the better. The act now runs with easier speed. But Flo Lewis is her ingratiating and piquant self just the same. Jay Gould is as active as usual.

The hit of the bill was made by the Quixey Four, who stopped the show. They sang and played on the banjos and piano "High Brown Babies Ball," "Zum, Zum, Zum," "I'll Say She Does," "Alexander's Band is Back in Dixieland" and the best interpretation we have ever heard of that well-known classic "Alcoholic Blues." Dorothy Brenner had no difficulty in making a hit with her special songs, but it decidedly is not her numbers that make her so pleasing, even though they are unusually good. She is brimming over with personality.

Harriet Rempel gave her neat and finished performances in the dual role she assumes in the playlet of "Romance" (with a capital R) and her company gave her good assistance. Regal and Moore, who have been playing around town for many weeks in their "surprise" turn and making a big hit wherever they were, repeated the same on Monday afternoon. Mr. and Mrs. Norcross, whose combined ages total one hundred and forty-two years, were well received, and Herman and Shirley got more from the audience than is usual with the opening spot.

Tidden.

## Dore Backing Paper

Richard Dore, of Dore and Cavanagh, is one of the owners of the new Stageland magazine which is devoted to the stage and screen. Dore may eventually give up stage work if the new publication proves the success expected.

## Sidesteps Vaudeville

Kathleen Clifford has turned down all vaudeville offers to accept a picture job, the Douglas Fairbanks studio management having engaged the former musical comedy favorite to play a big role in the next Fairbanks picture.

## Ex-Senator in Sketch

Arrangements have practically been made for the vaudeville debut of Former Senator William E. Mason in a new sketch that will be the joint work of Allen Dinehart and M. S. Bentham.

## Jay's Circus Signed

Jay's Circus, which has been playing vaudeville, was last week signed by Marty Sampeter and Jimmy Lucas for their road version of "Hitchy-Koo," the show opening last Friday night in Newport News.

## SONGS THAT SCORED IN VAUDEVILLE THIS WEEK

Nobody Knows	Irene Bordoni
Gates of Gladness	Cunningham & Bennett
You'd Be Surprised	Irving Berlin
Prohibition Blues	Leighton Brothers

## MANY GOOD ACTS AT THE ALHAMBRA

### Brendel and Bert and Aileen Stanley Score

The hit of the program at the Alhambra this week, comes in a position next to the last, Ed. Brendel and Flo Bert. Their little turn is called "Waiting for Her," wherein the "her" is a regular girl and the "him" is a howling Swede. Everything they do is funny and he always simulates so well his air of consternation at his studied misadventures, that the fun is increased.

Aileen Stanley wears a happy and roguish smile when she sings Irving Berlin's latest, "You'd Be Surprised" and the "Alibi Blues." Her vivid personality and stage presence make her a favorite.

Then there is a little unnamed lady in a musical reminiscence called "Playmates" with a voice remarkably sweet and clear in the upper register. Altogether, there are five nice little girls, all under sixteen (apparently), and a fine manly little boy with spindly legs, also under sixteen (obviously), in the sketch, and they sing and play and clog in a manner most delightful.

Eddie Buzzell and Peggy Parker are in the first place, extremely good actors, and combine this on the part of Miss Parker with more than the usual number of good looks, and on the part of Mr. Buzzell with a lofty sense of the better comedy. Their act has a title, "A Will and a Way," and gives them both just the vehicle on which to hang their merry quips.

The supposedly great attraction of the whole show is William B. Friedlander's "Extra Dry." It is longest on elapsed time, but it is actually slower than it should be. The sketch has a lavish setting and gorgeous costuming.

Adelaide Herrmann opens the performance, producing hens, ducks, dogs, fowl of the air and beasts of the field from nowhere at all. Harry Masters and Jack Kraft do their dancing steps, past, present and future and do them with eminent neatness. Another dancing act closes the show, Lew Brice. He is ably assisted by Adelaide Mason and Rube Beckwith is at the spinnet.

Randall.

## Friend & Downing On United

Al. Friend and Sam Downing, who have been playing independent time for a long period, are again in the booking graces of the United or Keith Vaudeville Exchange and the chances are the comedians may be seen shortly in the "big time" houses listed by the Exchange. The men wound up their Loew bookings last week and are playing upstate Keith houses this week.

## May Reorganize Big Act

John E. Coutts (Coutts & Tennis), who produced a vaudeville version of the Coutts & Tennis road show of "When Dreams Come True" and played recently at Union Hill, N. J., may reorganize the cast prior to its hitting the local houses. Coutts invested about \$7,000 in the act and is now anxious to get his money back.

## DOCKSTADER ILL Veteran Minstrel Under Treatment in Sanitarium

Lew Dockstader, the minstrel man, is too ill to play vaudeville dates routed for him by the B. F. Keith Vaudeville Exchange and is now under treatment in a private sanitarium at Rockville Centre, Long Island. Dockstader was at the Riverside last week and was on his way from his home at Long Beach to fill his Friday night engagement when he collapsed in the Pennsylvania station. He was taken home, but on Monday night of this week was removed to Rockville Centre where he is being specially treated by Dr. H. C. Boorum. His nervous system is reported affected, with hopes, however, of a speedy recovery.

He was booked for Keith's, Philadelphia, this week, but Milt Collins happened to have an off date and he was substituted by Mr. Samuels, who books the Quakertown house.

Recently George H. Primrose died and his death has caused Mr. Dockstader grief that has not been conducive to a normal state of mind.

Lew's friends, who are legion, are praying for his quick return to the stage.

## Pat Rooney's Speech

Pat Rooney appeared as a "single" at the Riverside last week. In response to an encore Pat stepped forward and apologized for Marion Bent not being with him, but said that she would receive half of his salary for the act he was doing alone. Pat announced that some time in October he would produce a brand new act, with himself and Miss Bent in it and which would have Rooney and Bent flanked by fourteen girls. Loretta McDermott is reported as being engaged for the new turn.

## Cancel S. A. Tour

Adelaide and Hughes were arranging a tour of South America on a twenty weeks' booking by E. P. Churchill but had to call the trip off last week when the Shuberts called them to work for their "Monte Cristo Jr." show which has a Boston "run" planned. The Shuberts had first call on their services and exercised it accordingly.

## Mills Joins Brother

Irving Mills has joined hands with his brother in the music game, Irving having been made a general manager of the Jack Mills Company. The many friends of the former will be pleased to learn of his new connection.

## Maud Fulton to Marry

Maud Fulton, once of the team of Rock & Fulton, the author of "The Brat" is engaged to marry Fred Greenwood, a real estate man of San Francisco. Miss Fulton is going east to stage her play "Humming Bird."

## From Variety to Burlesque

Elvia Bates, who has been playing vaudeville as a part of a "sister team," last week was engaged by Jacobs & Jermon for the role in their burlesque show, "Burlesque Review" formerly handled by Zella Russell.

## Act by Neal O'Hara

Neal O'Hara, a Boston newspaper humorist and who contributes regularly to the New York World, has had a new act, "The Latest Dope" accepted by the William B. Friedlander offices for production in vaudeville.

3 DANCE HITS **BROADWAY'S** 3 DANCE HITS

**WAIT TILL YOU GET THEM  
UP IN THE AIR, BOYS**

---

**I'VE LIVED, I'VE LOVED,  
I'M SATISFIED**

---

**EVERYBODY'S  
CRAZY OVER DIXIE**

**BROADWAY MUSIC CORP'N**  
WILL VON TILZER, Pres. 145 W. 45th St., N. Y.



## NEW ACTS INCLUDE KITTY DONER AND CO.

### League of Nations

Eugene West & Co., introduced a miniature musical comedy act with a touch of minstrelsy that is, in a way, enjoyable. A pulchritudinous young lady, Miss Liberty is the chairlady over a gathering of soldier boys called sons of England, France, Ireland and Italy. Eugene West as a blackface and another blackface attendant furnish most of the comedy. The son of France sings "Oo La La We We." The son of Italy "When Oudi, Verdi, Plays the Hurdy Gurdy." England's son "I'm a Dreamer Chasing Bubbles." Ireland's contribution, of course, was "Let's Help the Irish Now." The entire company sang "Dear Old Mother of Mine." There are places in the routine where more amusing banter could be added.—Nurnberg.

### Morgan and Klobber

The Misses Morgan and Klobber have a comedy-singing turn that is a sure-fire hit for family theaters and also is strong enough to prove a success in an early spot in a big time bill. Miss Morgan has an excellent voice and Miss Klobber knows how to put a song across, but her chief asset is a decided talent for real humor. She is of the semi-grotesque type of comedienne, being good looking but extremely thin and a clown. She has a number in which she does imitations that are amusing. Other numbers the pair use, separately and together are "Golden Gate," "What Does He Mean By Loving Somebody Else" and "Sweet Baby Mine."—Tidden.

### McCue & Dean

There is one predominating point in this skit, and that is the strong contrast between the two characters. The miss is a "Bowery tough" and she acts the part to perfection. The man is a phlegmatic and quiescent gentleman who sings an operatic solo with considerable fervor though his voice is rather forced. The idea of the act is that the gentleman is waiting for his woman partner to make her appearance, but in place comes the sister stating that she has come to take the place of her ill sister. They quarrel a bit about her ability, but in the end decide to rehearse. The turn opens in the dressing room of a theater and a drop is used to furnish the stage of the rehearsal. The routine of this vehicle is at all times on the precipice of vulgarity. Nurnberg.

### Danses D'Art

Here is a pretty little dancing trio of lissome girls that is suitable as an opening or closing act for the circuits of the pops. Their routine is simple and well done. One girl is garbed in the stage conception of the tam-o-shanter wearing artist, and the other two girls take turns in stepping out of a picture frame.—Randall.

### Ziska and King

Two men. One a sleight of hand and magic performer. The other a comedian-assistant. Some of the trick routine is done seriously, and others are performed with a humorous tang to them. The tricks are not out of the ordinary, but the comedy angle puts them over where they would be excessively boring. The act is worth booking for an early spot on a popular priced theater's bill.—Tidden.

### Al Carp

Al Carp is a violinist and presents an act very much in the same line as all of his many predecessors, opening with classical selections then going into rags and pop ballads. The only thing that designates him slightly different from the rest is that instead of tucking his instrument under the jaw he holds it between his knees and bows it a la cello. He makes very good music but we take the liberty of suggesting that it would be sweeter if he played in the usual way. And we obtain that audiences would prefer this improvement in place of the novelty, which, if he must use it, could be done for one number.—Tidden.

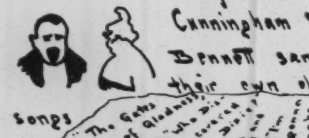
### Great Westin

Westin's title of Great is assumed. He wears many coats, wigs and hats, and thereby passes on the stage as Napoleon, Admiral Dewey, Theodore Roosevelt, Woodrow Wilson, Marshal Foch, Gyp the Blood, and General Pershing. The act is passable as an opening act on small time.—Randall.

Last half Harlem Opera  
opened by Cantino Bros.



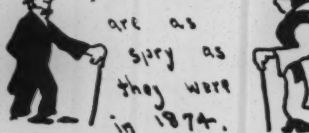
\* Florence, big time  
Spaniards.



Cunningham &  
Dennett sang  
songs  
Homer Miles  
has a

very fair little sketch.

\* Fred Hallem  
\* Hollie Fuller



are as  
silly as  
they were  
in 1974.

Warren and Templeton  
joked &  
danced & sang  
in fine  
fettle.

The League of Nations  
closed rather slowly.



By H. Randall

### Herbert Dean and Company

These people present a sketch that in itself has possibilities of being screamingly funny. Briefly the scene is on the bridge at midnight. The best individual acting of the little play occurs at this point; the cop is asleep on his beat. The girl approaches, to commit herself to oblivion in the lethal waters below. Herbert Dean appears, to join in the suicidal jump, but they get married instead.—Randall.

### O'Rourke & Adelphi

These two girls from the West have personalities which are simply irresistible. Miss Adelphi's voice has phenomenal qualities, which accounts for her fluent and clear enunciation. Miss O'Rourke, a piquant young lady with dazzling red hair, plays the piano with impeccable technique.—Nurnberg.

### Art Smith

A man appears on the stage and says that Art Smith, the world's best actor, is tardy and will not arrive at the theater until later. He goes off and appears again, starting his monologue with an apology for being late. His gag material is weak and he has no special ability in putting popular songs across.—Tidden.

### Laurel Sisters

The Laurel Sisters are very much to the small time. They do not do anything new nor do they do any old stuff worthy of special praise. But they are not entirely tiresome. They are just mediocre. They sing and dance. They do the latter better than the former.—Tidden.

### Gary Owen and Company

Gary Owen is a young man who sings rather well, and has gathered together a few curious people who appear in ridiculous costumes. As a small time act it will make a hit.—Randall.

### Yvonne and Company

Yvonne is a graceful and pleasing dancer of the toe and classic variety. Greatly to her credit should it be noted that she does not indulge in any hint of those vibrations supposed to be the height of the present fancy. While not at all extraordinary, and handicapped by an effeminate partner, the act is good as such acts go.—Randall.

### Mind Readers Top 23rd St. Last Half Program

The orchestra at Proctor's Twenty-third Street gave a fine performance during the last half.

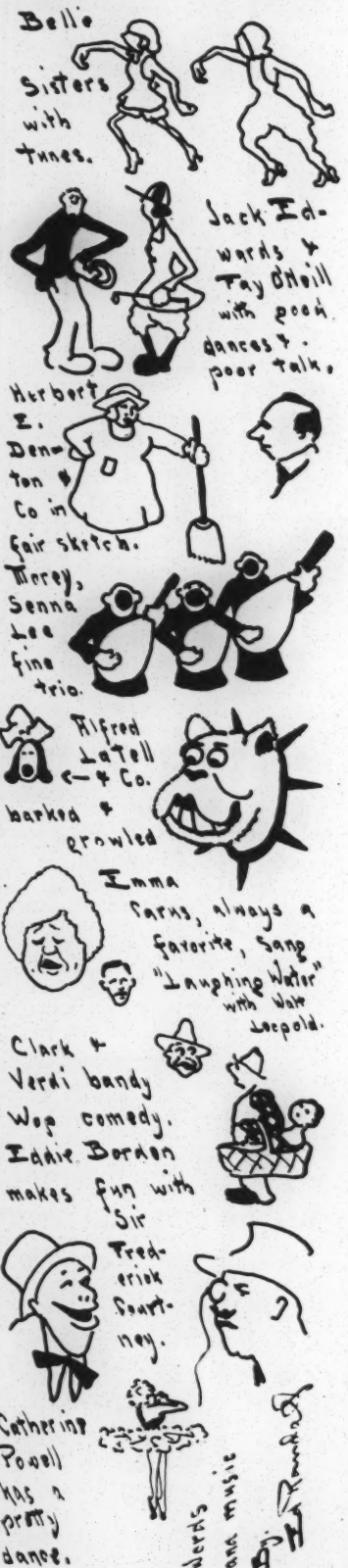
Joveddah, DeRajah and Co., the exponents of mental telepathy, headlined the bill and probably proved the most interesting act on the bill to the audience, although it was most amused by a team named Morgan and Klobber. The whole act of the mind readers consisted of two hindoes passing through the house calling for the names of objects and answers to questions. The Morgan and Klobber turn was a near riot. The two women present a combination of real comedy and fine singing.

The Laurel Sisters opened the show but failed to rouse the audience. Bert Howard did not do much in that way either. And then Tom Davies presented an old time and familiar sketch and all those who had not seen it years ago seemed to enjoy it. The first sign of real life took place during the offering of Al Carp, a violinist. La Rose and Lane were fairly pleasing.—Tidden.

### 58th Street, Last Half

The last half of last week at Proctor's 58th Street was an entertaining period. Edward Hill opened the bill in a crayon drawing demonstration. Lillian McNeill & Shadow were next in a dance offering. McCue & Dean, a pugnacious woman and sedate gentleman with a penchant for opera were fairly received. The Four of Us sang their way into the hearts of the audience and were a decided hit. Quinn and Caverly cruising on the "Submarine Y 4" were successful in their comedy double. Jim and Marion Hawkins were exceedingly humorous. The Imperial Venetian had a hard time in closing spot. Nurnberg. (New Acts Continued on Page 1622)

### PROCTOR'S 5th AVENUE.





## Acts Only Passable at 58th Street, First Half

Although all the entertainers at Proctor's 58th Street received enthusiastic applause by quite the largest audience seen at that house for some time, the bill was not of the best. Venus, the girl with the perfect form, opened the show by posing on a pedestal arranged in the center of the stage. It is a good tableau for the pop houses. Dixon & Gilday were next. One is an Italian comedian who wears a distinguished service medal which is a motive for over-sea war patter.

Marya, with Hugh Bennett at the piano were passable notwithstanding her piquant personality and gorgeous frocks and frills, she did not seem to strike the audience as being other than tolerable. It took the Lerner Girls, Marguerite and Rhea, to animate the audience. They were winsome, charming and sparkling in their songs and dances. The pianist of the act played the Rachmaninoff Prelude with dexterous technique. Yates and Reed, one imitating a gentleman very much under the influence of liquor and the other an ordinary comedian were a riot of fun in their skit "Double Crossing." Elsie Mains and her Melody Boys had a hard time in closing spot.

Nurnberg.

### 125th St. Theater

started last half with

Hoboken  
magic by  
Ziska &

King. Bessie Leonard  
sang as she did

for the boys  
in France.

Fun War  
dell &  
Co.  
made  
stamps

political speeches.

And here  
is Raining

again. Bag Fern &

Marion Davis, assisted  
by Juliet Kelly have

a lot of pretty  
things to do,

do 'em. Jack Wyatt's

Lads & Lassies

wind up the  
show. The

bass drummer  
is a whale.

By  
H. Randall.

## SHORT BUT GOOD BILL AT 81st ST Six Acts are Well Arranged and Have Variety

A good sized audience is lost in the Eighty-first Street Theater, two of any other vaudeville house in town. Consequently the matinee audiences appear rather small when which seems as if it would make them really are not. Also the size of the house makes it rather difficult for the acts using so called intimate material to get across. Ranging voices so that they will be heard all over the place has a tendency to kill any subtlety. Two acts this week come somewhat in this class. They are Basil Lynn and his straight man and Lillian Fitzgerald. The latter is not exactly subtle but she would go better in a small theater.

Basil Lynn does not as yet include on the billing the name of his "feeder," who really does more than that, but we think that he will soon see the justice of doing so. Their "racy conversation" delighted the house on Tuesday afternoon. Miss Fitzgerald, who is assisted at the piano by Clarence Senna, was an instantaneous hit. And she made even the orchestra leader laugh with some ad lib comedy. Miss Fitzgerald and Mr. Senna wrote the songs used in the act and each one of them gives the comedienne plenty of opportunity to do that which she does best—nonsense.

The Shirley Sisters, who to us if we may be allowed a personal remark, is one of the best No. 2 acts we see in performing our duty of consistent vaudeville, did as well as ever with their songs and dances. Among the numbers they use are "Wait Till You Get Them Up In the Air, Boys," and "High Brown Babies Ball." The Geraldts, playing various musical instruments, both trick and straight, preceded the Shirley girls.

Jane Courthope and Company presented a sentimental tear wringer continuing some "comedy relief," called "Our Family," which is ascribed on the program as an incident of everyday life, any place, any time, most any family.

An extraordinarily good interpretive dancing act billed under the name of Ten Eyck and Welly, closed the short vaudeville bill preceding the feature picture. Tidden.

### Many Good Features at Steinway, Last Half

A crowded house applauded madly Lew Frey in his pianologue. Frey was attired in the army costume, but this did not enhance his success. His material is good and he has a personality adapted to it which helps him greatly. Francis Ryan "another one" of the female impersonators at the climax surprised the audience. He was excellent. Ben Reuben with Amy Briscoe tried out a new double and were very much liked. Ben Reuben and his wife, Vivian Holt, however, in their old double should again grace the boards of the variety stage. Lou Myers & Co. in their skit "Conditions" were very poor because the vehicle in which they act is puerile nonsense. As for the individuals, they worked diligently to win, but owing to the handicap could not. Teddy Tappan and Helen Armstrong, two winsome girls in a double were liked immensely. Their material is excellent and in time will grace the boards of big time. Watch them grow. Crone & Arnold in an acrobatic offering were fair.—Nurnberg.

## RIVERSIDE

By Ed Randall



HELENE

"SMILES" DAVIS

Smiling and  
singing as  
she did in France.



TIM and KITTY O'MEARA and  
COMPANY

in good  
dances.

JOE LAURIE  
The Pint Size Comedian  
In "Whitika"

A real com-  
edian with lots of  
fun.



With Una Fleming, Jane Castle, Aileen Poe,  
Marie Hollywell

O. K.  
BAILEY  
and  
COWAN  
authors of 'Kisses.'



IMHOF, CONN and COREENE



RAMSDALL and DEYO  
Presenting a Series of Dance Novelties



## PALACE OFFERS SHOW THAT DRAGS Even Bee Palmer's Should- ers Fail to Hold Up Bill

The Palace show drags this week. Lack of comedy is one reason. The overdose of piano acts or acts using pianos is another. There is no speed to the first part and that hurts.

Admitting Bee Palmer and her billowy, sinuous, wriggly shoulders and upper body gyrations are there in animated movement to the tunes of jazzed jazz, the show runs along rather tiresomely and monotonously to the end. Even a fling at patriotism failed to raise the show from the slough of despond.

That there was a "blue Monday" atmosphere around the house was evident when even the surefire comedy "team" of Williams and Wolfus failed to bag the usually large applause and laughter.

Two former privates—boys who served with New York's own—the 27th Division—namely, Jimmy Fallon and Russ Brown, were on "next to closing" and they suffered, both from the spot and from the funereal environment.

Jimmy Fallon does an imitation of Bert Fitzgibbon and while characteristically well done and is an impressionable impersonation, it didn't get Jimmy more than a thimbleful of applause.

Maxine Brothers and Bobby started the show. This is a quiet act, with the brothers and dog doing some excellent routine acrobatics, but with stunts seen repeatedly in this section. Charles Klass and Jose Termini are musical entertainers who should devote all attention to their instruments and try no funny business. It's not there and at the Palace it stood out pitifully unnecessary. The topical harmony of the violin and accordeon got the best results. Valerie Bergere and Company have a sketch that shows what might happen to men and women who sin against the world and that no good comes to anybody trying to break up a legally-married husband and wife who have both a baby and poverty. Miss Bergere works like a Trojan and not a line of her work misses. The moral of the skit is obvious. Miss Bergere and co-workers were enthusiastically applauded.

Tony Hunting and Corinne Francis finished up stronger than they opened, with the dancing finish to the banjo strumming, being of great value in helping the popular couple score. Needless to say Bee Palmer and jazzists repeated last week's program, with the Cheese Club demonstration missing.

Williams and Wolfus started the second part. Their comedy would have proved a lifesaver during the first period.

Irene Bordon and Lieut. Gitz-Rice received a "hand." One thing is apparent about this English-French alliance for vaudeville and that is it is not best arranged for an "after the war" impression. The routine has too much of a straight war period aspect.

With the folks getting seated after the Bordon-Rice turn, there wasn't much surface indication via patriotism for the much-programmed fact that Fallon and Brown were two buck privates, were the "boys from overseas" and had played before Gen. Pershing, Marshal Haig, King George and Count de Nicoll. However the boys did well under the handicap that billing handed them.

W. Horlick and Sarampa Sisters closed the show. Vance.



### Comedy Helps 5th Avenue Bill Score Success

Comedy was the main factor in helping the Fifth Avenue bill the first half round out satisfactory entertainment. There appeared to be sufficient diversion of the vaudeville exacting kind, with the audience quitting the theater in a pleased state of mind.

Roy Harrah and Jacqueline opened with a skating exhibition that was applauded. Neat turn of its kind. Hallen and Fuller, the original Fred and Mollie, with Hallen dancing as sprightly as of yore, and Mollie still showing shapely legs that brought the applause returns, were not forgotten with their present turn. James B. Carson and Co. are reviewed under New Acts.

Cunningham and Bennett scored nicely and effectively. Cunningham looks like Jack Allman and sings tenor with much gusto. Miss Bennett is a comely blonde and also sings well with her partner. One of the surefires was "If You Don't Stop Making Eyes At Me I'll Make Eyes at You," while Cunningham, who claims the authorship of a list of topical songs, including "Gladness," "Have a Smile," "Boy O' Mine," has a solo "Just One Kind Word" that he announced also as his composition. Miller and Mack sing, dance and slap in a little tomfoolery a la two-man comedy workers and got over nicely. For a finish they used a travesty with one man dressed in outlandish feminine garb.

The Leighton Brothers got both applause and laughter with the series of "blues" songs being away from the beaten path. The boys sure rag up a line of lyrical "blue" boys or songs of the coon philosophical type that register a hit.

Artistic, nicely dressed and for the most part well staged is the dancing act of Pritchard and Pemberton, which closed the show.

Mark.

### All Acts Good at 23rd Street, First Half

Six good acts constitute the first half of "Cheer Up Week" at Proctor's 23rd Street. The Esther Trio opened in a high class acrobatic offering. They were followed by Fred Holmes and Lulu Wells in a scintillating double. They were splendid. Al. H. White & Co. were good in their Jewish comedy sketch "In the Mirror." Gary Owen & Co. were a riot of fun. Lillian Durkin, soprano, was excellent in operatic selections. Luckie & Harris received much applause with their patter. Lind, female impersonator, in gorgeous costumes, danced an effective ending to the bill.

Nurnberg.

### Swift Show First Half at Proctor's 125th Street

The Flying Convilles are justified in the descriptive adjective in their name, for they do a turn on the trapeze that is as thrilling as a ride down Broadway in a taxicab. De-Onsonne and Baker are two Southern girls with that delightful Southern burr in their tongues. They sing Southern songs about two feet south of the foot-lights, and sing them most sweetly. Morey, Senna and Lee are three jolly young men with stringed instruments, who sing "On a Midnight Train Going West." Their singing and appearance is better than the general run of trios. Kennedy and Rooney wear mourning for their recent respective marital bereavements, and kid each other anent the same. Rialto and Company finish with a tank town dancing spectacle. Jim, the Hero of the song, "They're All Out of Step Except Jim," must have directed their rehearsals.

Randall.

### First Half at Harlem Opera House

Swan and Swan open the show with dances. Brewster appears with his educated dog. "Poughkeepsie" is a little sketch, and Whalen has a monologue. Fern and Davis have a pitter-patter of songs and dances, and Jovedah closes the performance with an excellent occultic act.

Randall.

### NEW ACTS (Continued from Page 1620) Dixon & Gilday

The Italian comedian part of this turn is very poorly played. The other is in the same class. The best and really delightful ingredient of their act is "O, Soli Mio" sung in ragtime rhythm. They have a few jokes which are new, but the majority are either old or inexplicable.

Nurnberg.

### Cansino Bros. & Florence

These three nimble Spaniards go through a dance sometimes that features the um-click-click, um-click-click sort of steps. The entire little turn is well and gracefully done and so appropriately garbed, that it will serve as a very good opening or closing act on big time.

—Randall.

### Miss Venus

A good individual posing tableau for opening spot in the pop houses. She is quite attractive, especially in the "Diana" position. On Monday afternoon she seemed to be nervous and was not as rigid as she should be.

Nurnberg.

### Kitty Doner and Company

Kitty Doner and Co. are in vaudeville and if their hit at the Colonial this week is any criterion of what they expect to garner in the way of applause then Miss Kitty and her act are there to stay. First of all, Kitty Doner is a proverbial beaver when it comes to hard work and she is never idle a minute of the twenty-four she does in her present turn. At the Colonial, Miss Doner has a velvet drop, but is using one of the house settings for an interior scene with her sister, Rose Doner, who is developing into quite a singer and dancer, with the dancing her main asset. For the finale of the act Miss Doner uses a special drop, showing a desert scene, with a tent to house the members of her company dressed as Arabs as well as three genuine Arabs themselves. The Arabs, a man and two boys, go through a series of ground tumbling that paves the way nicely for an acrobatic, whirlwind dance, that Miss Doner does with Bobby Dale. The foregoing part of the turn is devoted to songs and dances by Miss Doner and Sister, Miss Doner wearing a number of masculine outfits that enabled Kitty to show her clever dancing ability. The Colonial audience voted the act a big hit.

Mark.

### Homer Miles & Co.

Homer Miles & Co. present a little sketch that is just about long enough for a vaudeville pop house. The husband is bluff and gruffy, and annoys his wife, causing her all sorts of mental anguish and suffering. However, the blackmailing reporter man duly enters and the husband metaphorically chucks him out. Then Miles, who is the husband, holds a pow-wow with his wife, and with the catch in his voice brings sons from the house.—Randall.

### John F. Conroy and Sister

John F. Conroy wears more medals than General Pershing, his heroic feat of having saved 137 lives by his swimming prowess brought him all sorts of fame including a Congressional Medal and a Carnegie citation for bravery. With a prepossessing miss that is with him in vaudeville, Conroy and Sister offer a mixed act that takes in posing a la statuary, a physical culture demonstration by Conroy, songs by the sister, dances by both and a diving exhibition which shows the Conroys at their best. The Conroys give the theater and audience a run for the money, with a stage willingness that is not to be denied. Miss Conroy seems to be well equipped with health and talent. The act proved an acceptable novelty at the downtown house.

Mark.

### Neil Pratt, Rae Dean & Co.

The program carries the billing of this act as being produced by Laurence Schwab and presented by the Neil Pratt, Rae Dean Co., the sketch being entitled "Cold Feet" and tempered by the program "a moonlight comedy." It was given its "big time" baptism last week at the Colonial. This Schwab is understood to be the same Schwab that is sponsor for the Charles King act. While he hit a bullseye with the bookers with "Daly Dreams," the Pratt, Dean act missed fire at the Colonial. First of all it is grossly overdrawn, wishwashy and lacks the ingredients to attain the success anticipated in the big houses. A girl plans suicide via water at the same time a young man has the same thought. A comedy policeman of the Mack Sennett school, with roughbearded face and coat open and every indication that he wasn't a regular policeman in a regular city, flitted in and out and said things to help the suicides make a palpable fling for comedy. The girl has escaped a ruffian, a man who would marry her against her will and he shows up and grabs the cop's gat and would bore daylight out of them and the cop right there in the stage moonlight when the gun fails to go off. Man and woman exchange a lot of idle comment and fall in love with each other. Nothing to the sketch and idea too sharply melodramatic to allow its intended comedy to hit home. Pop houses may take to it, but it is not up to standard measure for the bigger houses.

Mark.

### Dale and Burch

Nothing half-way is done on this cleverly written stage idea that has Dale and Burch working in "one" and slipping over an act that fits in well anywhere at any time. The theme is "The Riding Master," with teh woman reporting at the riding academy to take her first lesson. She's all toggged up for the riding idea, with the stage layout of the smart riding habit setting off her feminine charms advantageously. The master is an old codger, also dressed conventionally for a canter around the tan bark or the open parkway. He reminds one of the sharp, fly, roue sort, who is always on the alert to slip a bit of repartee and a nice present to the first, pert feminine chick that comes along. There's bright patter between the man and woman, a song with a double lyric that fits them well, with the finale showing that the legs of the old man are not as supple and agile as they were in his younger days. Dale and Burch carry the act splendidly. It's up to date and shows what a little progressiveness will do for a capable stage duo.

Mark.

**PAGE & HANDY** Have Another "THINK OF ME, LITTLE DADDY"  
Phenomenal Hit

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Universal Hit

"OH, YOU DARKTOWN REGIMENTAL BAND"


FULL OF JAZZ AND PEP.

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THAT SMART, SWEET, SMASHING SENSATION



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JACK ROBBINS, General Manager

# BLOSSOM SEELEY

with

# BENNIE FIELDS

GROSSMAN, LYNCH and LOPEZ

# COMING EAST SOON

# I N T H E S O N G S H O P

BY E. M. WICKES

**T**OM POST is now professional manager for C. C. Church & Co. The firm has offices at 153 W. 48th street. Post has been in the business for years and knows every angle of the game. And he's landing his share of acts on "My Castles in the Air Are Tumbling Down."

## Newspapers and Tin Pan Alley

The lure of easy money frequently induces newspaper men to try their hand at writing popular songs, and about one out of every ten thousand ever makes good. Alex. Sullivan is an exception. The fellows who don't get over occasionally pan song writers and publishers to get even, and as a rule they try to write about a subject of which they know absolutely nothing, or if they have any knowledge of the business, they distort their articles to such an extent that they give the experienced man the idea that they don't know anything.

A short time ago a writer in a New York Sunday newspaper stated that not since "Poor Butterfly" was popular has there been a hit worthy of mention, and added that "Poor Butterfly" hadn't sold more than 1,500,000 copies. Max Dreyfus never told him this.

"Since 'Poor Butterfly' was the big thing, 'I'm Always Chasing Rainbows,' according to the wise man, is the only real hit we have had. I wonder what he called 'Smiles,' 'Till We Meet Again,' 'Missouri Waltz,' 'I'm Sorry I Made You Cry,' 'Beautiful Ohio,' 'Indianola,' 'I'm Forever Blowing Bubbles,' 'Oh How I Hate to Get Up in the Morning,' 'Frenchy,' 'Broken Doll,' 'The Sunshine of Your Smile,' and about a dozen other numbers that went far beyond the million copy mark. It is evident that the bird who wrote the article doesn't spend much of his time around Tin Pan Alley.

According to his article, "Tulip Time" is the big hit and has sold 600,000. Leo Feist has in all likelihood sold that many copies of the "Vamp" within a few weeks. Two weeks ago he was 165,000 behind in his orders. Printers couldn't turn them out fast enough—and Feist can get copies from the printers about as quickly as any publisher that ever lived.

Practically all the song hits of the present time, so the newspaper man contends, are made in musical comedies or revues. Comedies and revues make darn few hits. And if publishers had to depend upon them they would starve to death. The hundreds of big and small time performers in vaudeville are the ones responsible for ninety-five per cent of all the hits we have. And no one knows this better than the big music publisher. One publisher summed up his view of the matter by saying: "I'd rather have Van & Schenck, Kranz & La Salle, and The Avon Comedy Four using one of my numbers than four musical comedies on Broadway."

## Victor's October List

The Victor's October list contains the following hits: "Dreamy Alabama," "Sweet Hawaiian Moonlight," "Everybody Shimmies Now," "I'm Forever Blowing Bubbles," "I've Got My Captain Working for Me Now," "Mandy," "Breeze," "Oh! What a Pal Was Mary," and "Yearning."

Irving Berlin begins a vaudeville tour this week. He opens in Detroit.

"Gimmie This, Gimmie That," by L. Wolfe Gilbert, is being featured in "Oh, What a Girl."

## Why Newspapers Pan Tin Pany Alley—Syndicate to Send Out Reveiws on New York Shows—Why One Publisher Lost Sales—Stern Has big "Blues" Number.

In "Think of Me, Dally," Pace and Handy are confident that they have another "A Good Man is Hard to Find."

Egbert Van Alstyne, who has been a consistent hit writer ever since he turned out "In the Shade of the Old Apple Tree," is getting set to go into business.

## Syndicate to Send Out Reviews

A well-known New York newspaper syndicate has already started to send out reviews on Broadway shows to about thirty big city dailies. The reviews will take in the musical comedies, which will be a splendid publicity medium for the songs featured in the shows. Since the war ended the out-of-town editors are anxious to get hold of some live theatrical news that will be of real value to their readers. And the reviews will in a way be guide for those living in other cities to get a good line on the musical comedy song hits.

Frank Novak and Billy White have been released from the service and are back again with Leo Feist. Mort Green, after an absence of a few months has rejoined the staff of Gilbert & Friedland.

Joe Davis of the Triangle Music Co., has obtained some wonderful results from his "Sugar" number. The phonograph companies have been sending Joe oodles of sugar in the form of royalty. Joe and Geo. F. Briegel have issued a new number called "Bring Back Your Love to Me."

Bob Miller, who is with Leo Feist, has just finished a successful season singing at the band concerts at Newark. Over in Jersey Bob was a big favorite. At the Burns-Kilbane fight he sang to fifty thousand persons. Next week Bob starts over the Loew circuit.

If small publishers won't keep the trade informed as to their new issues they can't expect to obtain the maximum number of copies. A small time performer brought this fact to light the other week. She had been using a song published by a small publisher, but had forgotten his address; in fact she had even forgotten the publisher's name, as she had thrown away the professional copy after having had an orchestration made at her own expense. In every town she played the song was a tremendous hit for her. And every week at least one dealer came to her and asked her for the publisher's name and address. She couldn't give either and the publisher lost orders—orders that he couldn't well afford to lose. All of which comes from the policy of sitting back and waiting for the orders to roll in.

Hugo Reisenfeld, director of the Rivoli and Rialto Theaters in New York, is offering a prize of \$500 for the best overture submitted to him before March 31, 1920. The contest is limited to American composers.

Persons who live within three hundred yards of Jack Mills' professional office don't need an alarm clock to wake them in the morning. As soon as the office is opened in the morning some act comes in to rehearse "I Don't Want A Doctor."

Practically every one living in that neighborhood knows the chorus by heart.

L. Wolfe Gilbert has written a new "nut" song, which he thinks is even better than "Lily of the Valley."

## Stern & Co. Have Big Blue Number

In "The Blues My Naughty Sweetie Gives Me" Stern has a number that is giving all the other songs of this type a battle for first honors. Jimmy Hussey and his jazz band are featuring it every day. And James is only one of a score now drumming it into the minds and pockets of the dear old public. Marks and Stern are getting more than their share of the breaks this season. And maybe they don't know how to take advantage of them.

In this country there are several hundred music publishers, but only twenty-six are members of the Music Publishers Protective Association.

During the World Series song pluggers were very active. They put in some good licks in Chicago, but they didn't do much in Cincinnati, where song plugging is a vice foreign to the population and the latest hit is "Meet Me in St. Louis."

"Tascot," who was some years ago the country's star "coon" shouter, is now representing the Meyer Cohen Music Company in Chicago.

Does any one really know what is the biggest song hit that this country has ever known? Does any one know who is the highest paid professional manager in the business? Who is the best professional manager? Who is the greatest American popular song writer? Who is the greatest melody manipulator? Any one able to answer these queries correctly will kindly have copies of same printed and pasted up over the bars in Tin Pan Alley.

Melville Morris is spending most of his loose change these days buying memorandum books to keep track of the acts that he is landing with Remick numbers. "Give Me a Smile and a Kiss," Alex Sullivan's new number, shows every indication of outselling "Kisses." The "Beauty Trust," and the "Midnight Maidens" are featuring "Give Me a Smile and a Kiss," "Tell Me" and "Alexander's Band."

## Prize for Best Overture

Hugo Reisenfeld, director of the Rivoli and Rialto theaters, in his desire to encourage American composers, has offered a prize of five hundred dollars for the best overture submitted to him before March 31st, 1920. The competition will be opened to any composer residing in this country. The only condition is that the work must not be of too difficult a nature to prevent its being played with a limited number of rehearsals by either the Rivoli or Rialto orchestra which consist of fifty men.

## Scheiber with Mills

Lew Scheiber, formerly with the Jerome H. Remick company, has transferred his activities to the Jack Mills professional department.

## Good Songs But Poor Singers at Mt. Morris

When the singers from Waterson, Berlin & Snyder finished "Worth While Waiting For" and "Poor Little Butterfly Is A Fly Gal Now" and received little applause they added "Oh! What A Girl Was Mary," which did get the hand-clapping. Jerome Remick's "Tell Me" and "Give Me A Smile And Kiss" went well. Both songs are sentimental and inspiring. McKinley Music Co. presented Mr. Papa, pianist and a singer. They sang their favorites "White Heather" and "Weeping Willow Lane" (their favorites, but not the audiences'). Leo Feist's "Golden Gate," "In My Babies Arms," "By The Camp Fire" were brought to the audience by two young men who acted too nonchalantly. This being noticed by the listeners who accorded them little attention. "Gal Of Mine," "Waiting For Tomorrow To Come" were sung by a lad who made us "wish for tomorrow." Irving Berlin's "Nobody Knows" was a life-sized hit. Kendis and Brockman's new "Sunny Weather Friends" went over splendidly. You have to hand it to them, they know how to please the public. However, the greatest reception of the evening was given to Jack Mill's "I Don't Want A Doctor" and "I'll Buy the Ring and Change Your Name to Mine." They had to sing five encores.—Nurnberg.

## Sammy's Report

Sammy Levy works for the Waterson-Berlin-Snyder music house. Sammy enjoys his work and Ted Snyder enjoys taking reports on Sammy's work. Last week he covered a show and the next morning Ted received Tommy's report. When T. S. asked Tommy "how were the acoustics?" Tommy quickly replied that their act was on before he reached the house as he didn't see it while he was there. Of course T. S. had nothing further to ask but is waiting for Tommy to place one of the house's songs with the Beatrice Morgan act. Miss Morgan, a former stock leader, is presenting a dramatic turn.

## Song with Film

Robert McLaughlin, author of "The House Without Children" which is being sold on the state rights plan through The Film Market, Inc., has made arrangements with William R. Haskins, Inc., New York, to publish the sentimental song bearing the same title as the picture and sung in conjunction with the presentation of the picture.

## Alan Dale's Confession

Alan Dale writes dramatic criticisms for the New York American. He covered the Eddie Leonard show, and confessed that prior to the Knickerbocker opening of the "Roly Boly Eyes" show that he had never heard of the song of that title which Leonard had used for years in vaudeville.

## Plan New York Office

The newly formed music publishing firm of Egbert Van Alstyne, formerly of the Remick staff, and Loy-al Curtis, a Toledoan, plans to open a New York office shortly and will also establish a branch in Chicago.



# ANITA OWEN'S

Latest Sensational Hit  
Big Acts Wanted For This "Sure-Fire" Number

## MARY

### You Must Marry Me

You Will Want This One—The Country Is Going Wild About It—It Is a Smashing Hit

CHORUS Slower

MARY You Must Marry Me

Words & Music By ANITA OWEN

Ma-ry I love you, O Ma-ry, Ma-ry you must mar-ry me,

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### PROFESSIONALS—This Picture Tells Only Part of the Story

HERE ARE THE SONGS LOOK THEM OVER AND DECIDE FOR YOURSELF. THEY'RE ALL WINNERS. ONE WILL SURELY SUIT YOUR NEEDS.

#### No. 1

If you use a Waltz Song here's one that will get them.

CHORUS Smoothly and much slower

Land of Dreams

Words & Music By ANITA OWEN

In the breeze - u - ful land of my dream, All is hap - pi-ness.

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#### No. 3

A Waltz Ballad you can't forget.

CHORUS Very slowly

Wander With Me To Loveland

Words & Music By ANITA OWEN

Wan-der with me to love - land, Where blue are all - ways blue.

Copyright MCMXIX by The Jones Music Co. Gaiety Theatre Bldg.

#### No. 2

A Great Stage Ballad. Goes over Big.

REFRAIN

Don't Be Sad

Words & Music By ANITA OWEN

Don't be sad, don't feel sad, All the clouds will pass a - way On - ly.

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#### No. 4

The Fox Trot Ballad you've been waiting for; it's different.

REFRAIN Faster

Tell It To The World

Words & Music By ANITA OWEN

Tell it to all the world, dear, How joyful dis-loses my heart.

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**WAKE UP!** Don't wait until a song has become the proverbial chestnut before you sing it. Get on the ground floor. **BE IN FIRST AND SHOW THE CROWD YOU KNOW HOW TO PICK A WINNER.**

There's power enough in any one of these five ANITA OWEN songs, driven home by the greatest public appreciation of any song yet published, to shape your fortunes and destinies for the coming year.

**TO USE ONE OF THESE SONGS TODAY**—and to get it quick—will insure solid booking for a year.

**TO USE ONE OF THESE SONGS NOW**—Any one of her new numbers—will strengthen and bridge your act through some unforeseen period of storm and stress—And if it is a Hit you are looking for, it will be one of Anita Owen's New Melodies.

**FACE THE FACTS**—We've got to make good with you—So we put ANITA OWEN under contract to write exclusively for the Jones Music Co. **WATCH** for her latest releases.

Call or let us send you professional copies and vocal orchestrations by return mail. They are now ready. Dance orchestrations of any of the above Peace Waltz numbers 25c. Colored slides sent free.

If you can't wait, go to the nearest music store for a copy. Songs are on sale everywhere.

**THE JONES MUSIC CO.,** Gaiety Theatre Building 1547 Broadway, New York City

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Alice Joyce says: See her brother Frank at the

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## SWINGING 'ROUND THE CIRCUIT

**BOSTON:** KEITH'S—Charles Purcell, star of many musical comedy successes, was the principal attraction last week and despite the handicap of a bad cold, sang many of his former favorites as well as several new songs with success. "Magic Glasses," a clever sketch written by Frances Nordstrom entirely in verse form, featuring Mrs. Jack Norworth was well received. Bert Baker & Co. offered a screamingly funny farce "Prevarication," by Mr. Baker. Jack Inglis got a lot of laughs and a good share of the applause with his hat specialty. Brennan and Rule, always popular here, pleased with several of their own songs. The Three Rubes, Bowers, Walters and Crocker, astounded with some original acrobatic stunts. Powers and Wallace in "Georgia on Broadway" were good. Hubert Kinney and Corinne offered an elaborate dance production, and the Four Meyakos combined jazz with acrobatic stunts.

Gleeson.

**CALGARY:** ORPHEUM — Winter Garden Violin Girls, musical comedy, featuring Saranoff, violinist, and Billy Abbott, English comedian, headlined, and pleased immensely. Bryan Lee and Mary Cranston in a Friedlander musical sketch "A Brittany Romance" have a pretty act. William Ebbs, ventriloquist, is one of the best in his line we have seen. Color Gems is a nice posing act. Carl Emmy and his pets have been seen here frequently. The dogs are well trained and Emmy is one of the cleverest showmen in the business. Kanazawa Boys, Japanese equilibrists, have a clever act. Harry and Emma Sharrock, got a big hand for their psychic burlesque. Business great. Forbes

**CINCINNATI:** KEITH'S—Sam Mann headed a bill really above the ordinary. He is still playing his philosophic farce "The Question," but it is a sketch that wears well. Rae Eleanor Ball and her brother afford a genuine musical feast of violin and cello playing. Bob Hall presented a monolog that got over big. "Flirtation" was the title under which Dorothy Van and Frank Ellis presented an interesting concoction of music and dancing. Frank Gaby gave evidence of real ability as a ventriloquist. Ralph Lohse and Nana Sterling presented thrilling aerial stunts which were second only to Miss Sterling's perfect form. The Miniature Revue, a puppet show, was interesting. Goldenburg.

**PHILADELPHIA:** KEITH'S—Week of Oct. 6, Anna Wheaton and Harry Carroll sang Mr. Carroll's hit from "Oh Look," "A Kiss For Cinderella," and several other catchy melodies. The Cameron Sisters sang "Sweeties" and danced to "Carolina Sunshine," and "I Never Knew That I Loved You Until There was Somebody Else." Their costumes were unusually attractive. Lew Dockstader, who was announced to offer "An Ear Full," was unable to appear because of illness, and his place was filled by a monologist named Collins, who was painfully poor. Lee Kohlmar and a good company pleased with a Jewish comedy. "Two Sweethearts," by Samuel Shipman and Clara Lipman, staged by Louis Mann. Mlle. Diane and Jan Rubini pleased with musical selections. Rubini is an exceptional violinist and his playing is a real treat to lovers of good music. Mlle. Diane sings her French songs with increasing vulgarity which seriously mars the act. Billy Duval and Merle Symonds got a good bit of comedy out of a quarrel. The El Rey Sisters are the Camerons of roller skates. Erford's Golden Whirl closed the bill. Conn.

## DRAMATIC MIRROR

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Following right on the heels of that tremendous triumph, "THE HEART OF HUMANITY," comes the same superb star, DOROTHY PHILLIPS, in a still more marvelous role in a great drama of to-day's social struggle created and directed by the same master-director, Allen Holubar.

Every critic in every big city where "THE RIGHT TO HAPPINESS" opened during the past month has given this mighty drama his unqualified approval. And every audience has been moved as never before by any emotional picture. Five crowded weeks at the PARK THEATER in New York City testify as to its unparalleled drawing power.

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## **ATTENTION**

# **National Vaudeville Artists**

## **MEMBERS**

This is to remind you that your dues for the period from October 1, 1919, to April 1, 1920, are now due. Your check for Five Dollars will bring you one of the new PINK membership cards, without which you are not in good standing and are not entitled to the protection of this organization. It is absolutely necessary for every member to carry a paid-up card.

### **Initiation Is \$10 for New Members**

Initiation fee together with first period dues must accompany all applications.

*All members send your correct permanent address. We have something important for you.*

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229 West 46th Street New York City

# ADOLPH PHILIPP FILM COMEDIES

*Adolph Philipp has adapted three of his musical comedies for the screen in two reel editions. Here he appears with Marie Pagano in "The Midnight Girl"*

*Three of the musical film comedies are completed. One of them is "My Girl Suzanne", in which Patsy de Forrest plays opposite Mr. Philipp.*



*In "The Midnight Girl" Marie Pagano plays the title role, that of a young lady who it would seem makes up with the aid of brandy and champagne.*



*Adolph Philipp is now uttering the phrase that gives one of the comedies it's title "Oh Louise". But of this bevy we cannot determine Louise.*



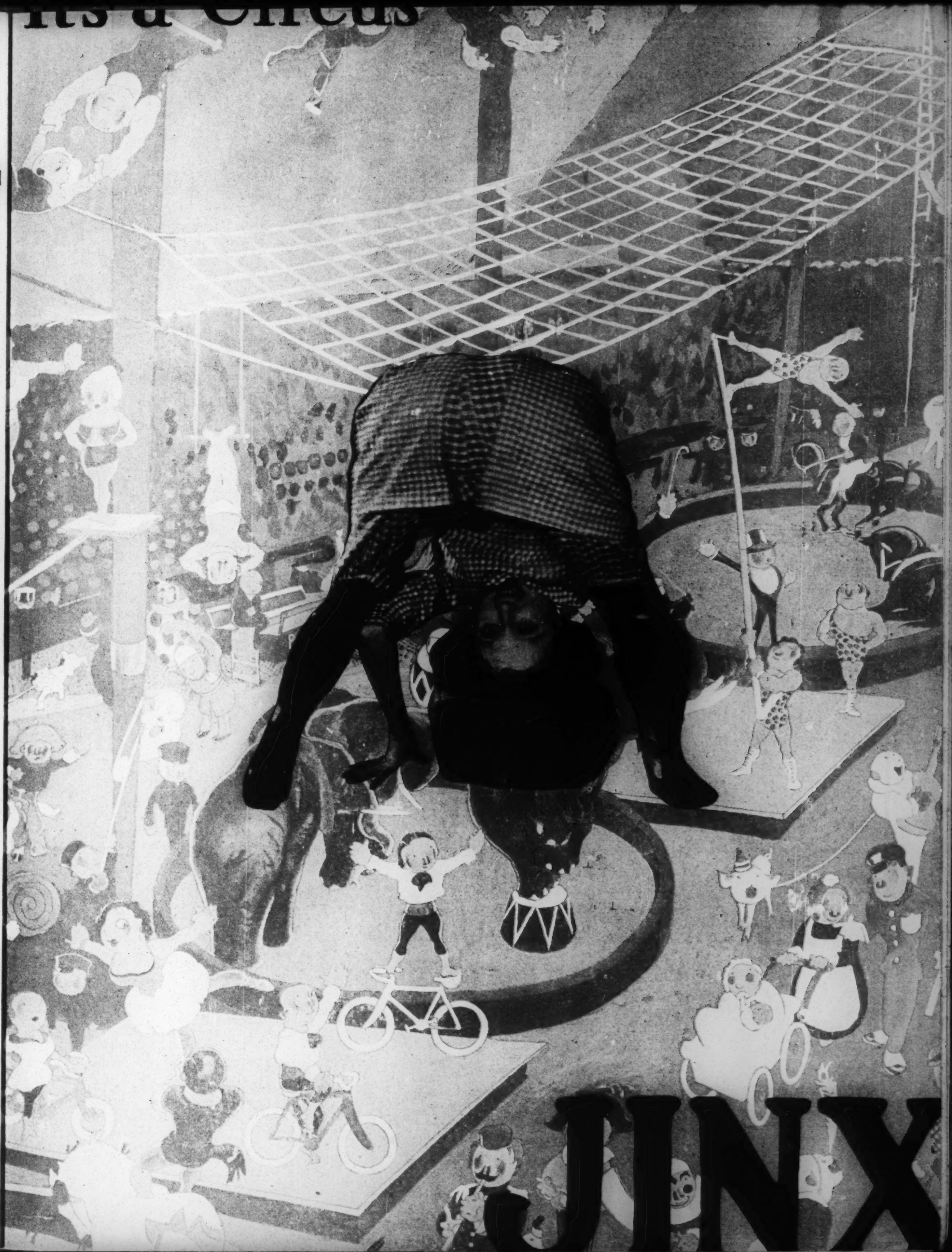
*The previous picture showed a modern method of alluring. This depicts graphically the method used in Cleopatra's day and country. Miss Pagano and girls in "Oh Louise".*



IES

medies are  
My Girl  
Forrest

It's a Circus



ing.  
day



## Excellent Comedy Business in Circus Atmosphere Sure-Fire Laughing Success

Mabel Normand in  
"JINX"

DIRECTOR ..... Victor Schertzinger  
AUTHOR ..... Shannon Fife  
SCENARIO BY ..... Gerald C. Duffy  
CAMERAMAN ..... George Webber

AS A WHOLE.....Exceptionally human and smooth running comedy that hits on high and registers laughs with very pleasing regularity.

STORY.....Just enough to nicely tie together funny bits of business.

DIRECTION.....Gave great circus atmosphere with ideal conditions for star to register in, and kept comedy tempo just right to keep it from lagging at any time.

PHOTOGRAPHY.....Generally excellent; many splendid close-ups of star.

LIGHTINGS.....Some beautiful exterior shots, with lighting on star excellent.

CAMERA WORK.....Very good throughout.

STAR.....Registered one of the greatest characterizations of her career.

SUPPORT.....Good types, with kids and animals fitting in naturally and registering much good comedy.

EXTERIORS.....Very good.

INTERIORS.....Quite satisfactory.

DETAIL.....Very good.

CHARACTER OF STORY.....Wholesome and happy; will delight kids and grown-ups.

LENGTH OF PRODUCTION.....4,069 feet.

They certainly have rung the bell with this latest Mabel Normand offering. The laughs come with a regularity that keeps you happy, and all of the comedy business blends naturally into the story, which provides just enough action to tie the incidents together and keep it running smoothly.

Can you imagine opening up on Mabel in a funny roustabout's costume, seated nonchalantly under a big elephant manicuring his nails? That first introduction is going to get them, and from that time on they will all be with Mabel, because the comedy continues fast and furious without ever running too far afield to register effectively.

Mabel is the Jonah of the circus, and when the star dancer quits Mabel undertakes to do the famous "Rain-bow" dance in which she tries to manipulate yards upon yards of gauze at the end of two long sticks—you remember, the old serpentine dance stuff.

The fun they get out of Mabel's efforts with this dance, which precipitates a fight between the "wild" man, who is Mabel's friend, and the manager, with the panic of the crowd when the "wild" man escapes, is about as sure-fire as anything ever screened.

Mabel, after her escape from the circus, lands at a farm house where a kindly old lady is caring for seven orphans of various ages, and after her human introduction (the kids thinking first she is a fairy) we find her staging a home circus for the youngsters. This provides many more laughs. Then we have a touch of melodrama when the drunken manager tries to get even with Mabel and almost wrecks the house, with the "wild" man again whipping him in a corking good fight, which melodrama is carried just far enough to not allow it to offset the comedy spirit which pervades the entire film.

Of course, we finish with the "wild" man, who was also the ticket seller of the circus, and Mabel happy on the farm.

The first reel gets away to a wonderful start, not only because of the excellent handling of the action but because of some very fine titles. There are many other good titles running through the film, some of them being classics.

I believe this is one of the most effective things Miss Normand has ever done, because she gets a chance to put over human little bits of business that will register with anyone, and she swings from the uproarious comedy to the human little character touch so naturally that we don't have any offensively false notes in the entire offering.

If your crowd don't get a good time out of the circus stuff in this, and the fun Miss Normand has with her first meal and the home circus on the farm, then there is something wrong with your gang, because this production should surely register as a real comedy in any community, and I don't have to tell you how few real comedies are made.

The general photographic value was excellent, and I want to particularly commend the handling of Miss Normand's close-ups, because those big beautiful eyes will certainly win anyone as photographed in this.

Once or twice they were dangerously near letting the melodrama, needed to tie the story together, take up too much footage, but it was shut off just in time, and it provides the necessary contrast and action thrill to round the subject out very satisfactorily.

The very pleasing cast included: Cullen Landis, Frances Carpenter, Ogden Crane, Gertrude Claire and Clarence Arper.

## Real Comedies Are Few and I Think This Is a Sure One

Box Office Analysis for the Exhibitor

It seems to me that here is a sure-fire comedy that you can afford to step out on and be sure that all your regular cash customers are going to have a look at it. The title is a very catchy one, and I would start a teaser campaign well in advance of your theatre announcement, advising your folks that the "Jinx" is coming. After centering some little attention on the "Jinx" you might switch it to "Why do they call Mabel Normand the 'Jinx'?" holding that long enough to tie the star's name to the title and then come out with an announcement promising one of the best comedies this popular little star has ever turned out.

The circus atmosphere provided a fine background for the comedy, and you might use in your advertising such lines as "Can you imagine Mabel Normand manicuring an elephant's toes? Can you imagine Mabel running down the top of a circus tent dragging yards upon yards of gauze she had tried to use in a serpentine dance? Can you imagine Mabel showing the kids in an

orphanage how the circus she has just run away from should be put on in their own back yard? You will be tickled through and through when you see Miss Normand in the 'Jinx'."

So many films have been offered as comedies, with press agents running wild with careless adjectives, that it seems to me to be quite advisable these days, when you know you have a real comedy, to make that fact clear to your fans by some personal statement, and I surely think you are more than safe in promising that they are going to get a full portion of laughs when they see Mabel Normand in this latest release.

The circus element of the story offers a lot of very good advertising angles, such as this thought: "The crowd couldn't know that the man who sold them tickets also worked as the wild man, so you can't blame them if they create a panic when he escapes from his cage to defend Mabel Normand in the big circus scene of the 'Jinx.' Come and forget your troubles, because if this does not cure you there is no hope."



# WITHOUT FEAR OR FAVOR—By an Old Exhibitor

**L**OTS of hair-pulling around United Pictures Theaters!

Too bad—I say.  
I have a real fondness for these co-operative things, honestly conducted.

Exhibitors have a right to be interested in producing and distributing organizations; it is legitimate that they share in the ownership of that which they pay so much money to each year.

I have never had patience with the protest of some persons against "exhibitors competing with the established producers and distributors."

Precedent has been with me. Vita was a renter before becoming a producer. Before that, Pop Rock exhibited.

George Spoor ran an exchange long before he produced.

Ditto Mr. Lubin, who had also exhibited originally.

That goes for Col. Selig, too.

The further you go back the clearer becomes my position.

J. D. Williams was starting something new, but not defying precedent, when he made his famous swing around the circle and sold the big theater men his First National idea.

It made me very happy—that first announcement that J. D. had "put it over."

Had someone of Williams' capacity and nerve lined up the big theaters in a producing and distributing partnership ten years ago there would be a dozen such organizations now, all tending to place the business on a sounder basis because of the natural dependence of exhibiting on distributing, and distributing on producing.

The co-operative plan makes them help along each other, instead of fight each other.

For ten years, ever since the movie industry has been an industry, its three "ends" have been pitching into each other.

Then came Williams, and I cheered.

Came Berst—and some more applause by me.

I knew, of course, that the Williams manner of organization had many advantages over Mr. Berst's, that the exhibitor members of the first had more "say" than the exhibitor members of the latter, that Berst himself was not nearly so cut out for the management task as Williams.

But I knew that Berst was personally honest. I did not believe that he would permit crookedness in anything with which he was connected. I had been familiar with his business methods almost from the day he came to these shores to represent Pathe.

And I still have this faith in Mr. Berst. I am very ready to believe that Mr. Seelye's faction in the United is quite wrong in many of its allegations.

Certainly, some of them verge on the ridiculous. They show that large salaries have been paid Berst and his fellow officers—and why not? The lawyer who organized the thing bought an oh-so-expensive automobile—what of it? Branch managers had hurriedly resigned—they had that privilege!

**Movie "Baby Talk."**  
"Baby talk" wouldn't aptly describe some of the rot under the general heading of "charges."

But what the unbiased observer does discover is not so much crookedness as looseness. The exhibitor members have themselves been to

## Hair-Pulling Around United Picture Theaters—Movie Scouts and Mr. Kaufman—Uses for "Experience"—A Pioneer Demands Attention

blame for the unsatisfactory conditions noted, if that is what they are. For instance, it was perfectly well known to everyone that President Berst had taken an interest in the Florence Reed productions being made for United Pictures.

Mr. Bers could have properly pleaded that he tried by the move to ensure to United the pictures of a much needed star. The point is that if the exhibitor members resented the move, they should immediately have made Berst recede from it.

One hundred and twenty-five thousand dollars, say the dissenters, was paid for a Dustin Farnum feature worth in reality half that sum. If so, why wasn't protest made then and there? Surely a line must appear in United's contracts with its exhibitor members giving them permission to reject pictures unsuitable through quality or price.

The charges of the United dissenters do not make me lose heart in the co-operative companies scheme. I still believe that exhibitors should go into them. But with their eyes open! If such organizations are properly conducted, they are sure to be a success and a benefit to the industry to boot.

If they are not properly conducted, it is the exhibitor's fault.

He makes or breaks them.

As the power in them, errors in their management are only possible through his carelessness!

If he cannot watch his interests in them HE SHOULD STAY OUT.

Which brings the thought that the co-operative company is possibly not for the "small fry," who have neither the facilities nor resources to compel flawless management, but exclusively for the big calibre exhibitor as found in the Williams' ranks.

### An Uninformed "Rounder."

I have nothing but respect for the writings of S. Jay Kaufman, and when he falls as badly as he did for that "movie scout" yarn, I have only very sincere regrets. "One concern has five of them," narrates Kaufman, dropping hard, and others are sending them out. They search the small towns and cities for beautiful and grotesque faces that might be molded into movie material. Lack of stars is a great problem.

Of course, the Round-the-Towner of the New York Globe is too strong an idealist to knowingly advance the claims of the fake schools and studio flesh hounds.

And he should be too well posted on picture conditions to be a parrot

for such knaves. (The Missus looks over my shoulder here to whisper that the press agent is to blame, but Kaufman has some responsibility as the judge of what is to go into his column.)

Far from the producers seeking material, they are hard put to it turning away the stream of pretty applicants at the studio doors.

Not a production is cast, but a hundred beginners, on the average, appear for each "part" that is to be filled.

Kaufman must know; he has been to the studios. The long line of the disappointed can scarcely be a new story to him.

Nor can the advertised appeal of the "schools" who add to these lines that appeal which generally goes:

"Wanted—Girls with Looks and Talent for the Screen. Lack of Stars is a Great Problem."

Kaufman unwittingly aids these fakers not only by heralding the genuineness (!) of their claims but in showing that they fail to claim enough—they mention talent and beauty as essentials, he simply beauty!

The schools had better change their advertising.

Conservation never did pay!

Then there is the bait of the movie flesh hound that Kaufman, as a Broadwayite, should be fairly "wise to." It has always run:

"I'm in the movie business and I can make you a star. You say you have had no experience? We don't want experience; we must have new material. Lack of stars is a great problem. We are looking for new, beautiful faces all the time—"

### The McCormick Bye Agin!

When is S. Barrett McCormick coming to New York?

Imagine if you can a theater manager who knows every detail of his game, "back and front," running off his show day after day without a hitch, and who can at the same time execute an ad campaign like this (in behalf of Constance Talmadge's "A Temperamental Wife"):

Picture of boss talking into dictaphone; between him and steno is a steel door guarded by fierce-looking policeman; steno is a grandmother—Father Time is shown tapping her on shoulder. Catch line reads: "Ideal office arrangement approved by executive committee, W. T. U. (Temperamental Wives Union.)"

Picture of shadows on office door marked, "Private." These resolve themselves into a boss and steno embracing and the inscription is: "Husbands who live in Glass Offices—should have Male Stenographers."

Picture of auditorium of theater filled with females. One side shows sign marked, "This section reserved for wives." The other has sign reading, "This section reserved for stenographers." A file of heavily armed soldiers in the aisle between the two sections. An ambulance outside. Catch line is: "Interior View of the Circle Theater Next Week!"

The Circle, of course, is the Indianapolis one.

Who is going to bring S. Barrett McCormick to New York?

"Experience" Good—Sometimes.

Poor Bill Parsons is gone and though we will keenly miss his fun, there is every reason to feel that the company he founded will continue its successful way.

Experience has its uses, as these instances proved. (Trust this straightens me out with correspondents who have complained that I, an old-timer, placed too much value on the new man in the game.)

Elmer McGovern is another of the type of movie man whom experience hasn't hurt. You couldn't make a half hundred old Kay-Bees and Keystones "brand new" if you were totally minus movie knowledge. (Wait till Bill Hart catches Elmer!)

And Al Lena, a mere "kid" just appointed to the responsible job of studio chief for Emile Chautard. A mere "kid"—but with seven years of intensive studio training back of him. Lena was lucky to have sidestepped the truant officer when he started!

Then that amateur, Edgar Lewis. Harry Cahane, the unknown financial wizard whom I told about here the other week, has backed the imitable Edgar in his own producing company. Now we'll have some more of those virile, outdoor specials. Lewis started as a Solax star. Solax—yes, he harks from 1912 or thereabouts!

### Giving Heed to a Pioneer.

We move so fast on this side that the past has no meaning to us, as with our British cousins. Imagine a busy editor over here losing time to mourn a mere actor-director who had been forgotten for years, anyway, and who never earned more than a hundred-per-week salary in his best days. John Dunbar, editor of Kinematograph Weekly, could never make a "go" of it on our side, rancy giving a leading editorial to such out-and-out sentimentalism as:

Our American correspondent sends us this week one of the most profoundly-moving and heart-searching human documents ever conceived. It is the letter written by our old acquaintance Charles Weston, the great little man who produced that famous and much-discussed film, "The Battle of Waterloo," and did more utterly reckless "stunts" for the films than probably any other performer. This letter describes Weston's sensations and circumstances before he jumped to certain death from the eighteenth floor of a New York skyscraper. Terrible though this "great adventure" was, it is characteristic of the man who had faced death so often for the pleasure of others, and had broken so many bones and sustained so many frightful injuries in the effort to provide an insatiable public with kinema thrills. Fortunes have been made out of Weston's feats, but Weston himself died in poverty, stricken in health and stricken in mind. The tragedy involved in the wanton perversity of ill-luck which so often dogs those who sell a temperament to make a livelihood, is too great for ordinary powers of comment to cope with, but such a death after such a life seems hideously and grotesquely unfair. Death had no terrors for Charles Weston, but he leaves many to regret his pathetic end. Honour to the memory of him in brighter days! If the circumstances of his life are such as he describes, we are decidedly of opinion that she has a claim on the industry's benevolence.

And honour to the editor who paused to remember—and to point!

## 5 YEARS AGO TODAY 10 YEARS AGO TODAY

Vivian Martin Signed by Peerless Feature Company.

Ethel Barrymore Makes Her Screen Debut in "The Nightingale" by Augustus Thomas.

Edgar Lewis and Frank Powell Join Fox's Box Office Attractions Company.

Richard Bennett in "Damaged Goods" Causes a Stir.

Lionel Barrymore in "Seats of the Mighty" Acquired by World.

Mlle. Pilar-Morin Announced as Feature of Edison Film.

Vitagraph Makes Known Plan to Supply Special Music for Films.

Western Film Man Predicts End of Picture Popularity in Two Months.

Dr. Cook's Polar Expedition Pictures Make Big Hit.

Elaborate Picture Houses at \$12,000 Annual Rentals Opened in San Francisco.



## GOLDWYN TO MAKE PRODUCTIONS IN LONDON

Five Directors Already Selected for Work in England  
New York Output to be Increased

SAMUEL GOLDWYN, President of the Goldwyn Pictures Corporation, on his return last Friday from the Goldwyn Studios at Culver City, announced that he has plans under way for the establishment of a Goldwyn producing center in London. Five directors have already been selected and the production organization for the English field is almost completed.

With this announcement, Mr. Goldwyn also stated that plans for the Eastern studio are such as to make the Goldwyn studio, which will be situated near New York, as large as and as complete as the studio at Culver City. The Coast producing center is now the largest in the world. Plans for producing in the East and in London will in no way curtail the output or interfere in the producing business first.

### QUIT UNIVERSAL Allen Holubar Breaks Contract—Dorothy Phillips Goes with Him

Much surprise was occasioned along the film Rialto last week when word was flashed across the country that Allen Holubar, one of the biggest directors on the Universal payroll, had suddenly severed contractual relations with U and intended to take up a new picture connection.

With the departure from the Universal of Holubar, who has directed some of the Universal's biggest features including "The Right To Happiness," goes Dorothy Phillips who in private life is Mrs. Holubar. Miss Phillips has been one of the mainstays on the U's Jewell program list.

Holubar has a dozen other offers but he and Miss Phillips are expected east before announcing any new film contracts.

### Plunkett to Sail Soon

Joseph L. Plunkett, who has been engaged by Select Pictures Corporation as general European representative, will sail early in October to assume his new position. His headquarters will be in London, but his field of operations will include the entire continent. He will act in co-ordination with Maxwell Milder, who sailed for England this week to open Select's office in London, from which the European distribution will be handled. Mr. Plunkett will devote his attention principally to the exploitation and presentation of Sealect and Selznick output.

### DuPont Denies Rumor

E. I. duPont de Nemours & Company wishes to deny the reports that have been printed recently to the effect that it either has in contemplation, or is engaged in, a plan to control motion picture exhibiting in the United States. This company has made no attempt to purchase any motion picture house nor has it taken up the matter of controlling pictures with any exhibitors' organization.

### After Carolyn Wells' Works

Jack Gorman, who recently returned to New York announces that the Gorman Film Company is negotiating for the works of Carolyn Wells for picture presentation.

with the present comprehensive scheme of production at the Pacific Coast studios.

Ten companies are now at work at Culver City and Mr. Goldwyn stated that a new system had been perfected whereby each company is in itself a complete unit.

Mr. Goldwyn said that the next year would see astonishing changes in the whole structure of the motion picture organizations, both in production and distribution. "At the present time," he said, "the situation in distribution is such that in some places exhibitors are paying more than they ought to and in other places, the exhibitor so controls the situation that he does not pay what the picture is worth. This is an unhealthy condition in any industry. I want to say that we are

### Realart's Big Sign

The new electric sign for Realart Pictures is so startling it ties up traffic on Broadway and causes jams of pedestrians on the sidewalks of the Whitest Way. Atop the Hotel Hermitage in Times Square, the sign represents the last word in outdoor advertising and sets a new mark for artists and mechanics of the world to equal. No other sign approaches it in beauty of color, unique application of trademark and wording. The mechanical feature shows a girl in a swing who traverses the 96 feet across the sign 26 times every minute.

The sign represents the sum of \$108,000, this being the rental price for three years. The erection work has consumed many weeks, fifteen tons of iron and steel being used and the current was turned on for the first time the week of Oct. 1.

### Songs for Selznick Films

Song distributors throughout the country are being supplied with two new numbers, "The Perfect Lover" and "The Spite Bride." "The Perfect Lover" song is written around Eugene O'Brien's first Selznick production of the same name. The words are by Harry B. Smith and the music by M. K. Jerome. "The Spite Bride" was suggested by Olive Thomas' work in her Selznick picture, "The Spite Bride." The words for this song are by Joe Young and Sam M. Lewis and the music is by Harry Ruby. Both numbers were published by the Watterson and Berlin company.

### Indians to See Pictures

The Ontario Government is planning to show moving pictures to the Bear Island Indians, who it is said, have never seen a moving picture. The settlement where the films are going to be introduced is up in the Temagami Forest Reserve. It is a Hudson Bay post. Under the direction of Wm. Dawson of the Ontario Province Motion Picture Bureau, a fully equipped party has left Toronto for the north.

United Pictures Reported To Have Reorganization Under Way  
Harry Leyey, Universal, Prepared Gov. Smith's Picture Show On Wheels  
Captain Kimball Has Big Picture Deal In Process Of Formation  
Director Riesenfeld of Rialto and Rivoli Has Prize Contest  
David Wark Griffith Is Now Permanently Located in New York

## SIGNS ZENA KEEFE ARGUS EXPERT HERE Selznick to Star Young Lloyd W. Young to Place National Advertising

For the first time in the history of moving pictures, a star has been announced one year in advance of her first picture.

This unique idea is launched by Myron Selznick, who has signed a contract with Zena Keefe, whereby in the fall of 1920 the Selznick Pictures Corporation will begin a series of productions in which this young actress will be starred.

Meanwhile Miss Keefe will be kept before the public constantly. She will have leading roles in at least ten of the Selznick productions between now and the time her first star production is issued. The first of these will be the principal feminine role in support of Owen Moore in his first Selznick Picture, "Picadilly Jim," which will be released in November.

### Get Hearing On Tax Law

Picture theater men of the country were given a hearing before the Ways and Means Committee of the House of Representatives, Oct. 7.

Chairman Joseph W. Fordney announced that the motion picture industry had been granted the only hearing before the committee on tax matters at this session of Congress. Hundreds of corporations and persons affected by this law had requested hearings, but the motion picture industry seemed to be the most affected and to be the victim of one of the most unfair measures in the bill; therefore some remedy was imperative.

Congressman Julius Kahn of California appeared before the committee and urged the repeal of the admission tax. Mr. Kahn introduced a bill asking for the repeal of all amusement taxes, at the request of Louis F. Blumenthal, of the Motion Picture Exhibitors of America.

### Logue in Porto Rico

Charles A. Logue, secretary of A. H. Fischer Features, Inc., and writer of all the firm's original scripts and adaptor of all its printed works, has gone to Porto Rico to gather local color for use in the vehicle B. A. Rolfe will put on after the completion of "The Red Virgin," which is now in process of production. Mr. Logue is now in Porto Rico and will remain there until he has completed his manuscript.

### "Broken Blossoms" Record

On Saturday, Sept. 27th, D. W. Griffith's "Broken Blossoms" played to \$2,676 at Clune's Auditorium, Los Angeles, the record business for any production at two performances a day. This record was reached at the end of the second week, and is considered the most phenomenal business in the history of the screen.

### Pictures of Army Action

Army pictures are being shown in the public schools of New York and Brooklyn, the exhibitions taking place at night, with a lecture by Lieut. Col. Ernest K. Coulter, of the Quartermaster Corps, under whose direction the pictures were taken.

Lloyd W. Young, advertising expert for Argus Enterprises, producers of Robert McLaughlin's "The House Without Children" is in New York consulting with other experts and planning a nation-wide advertising campaign promoting "The House Without Children." When interviewed in the offices of The Film Market, Inc., the sales headquarters for Argus productions, Mr. Young said, "The House Without Children" is the first big production ever made by Argus and has proved such an extraordinary success that the executives of the corporation have decided to give it every possible help in the matter of advertising accessories, ranging from 24 sheet stands, oil paintings, serial stories, newspaper layouts and the like down to heralds, slides and flyers. One of the principal things that I have been working on is the equipment required to road-show the attraction, as it has proved to be essentially a road show proposition through its great human appeal and remarkable advertising angles.

"So far I have received unrestricted co-operation from everybody identified with Argus. They have furnished us with full orchestration, special vocal number, and the best assortment of lithographs it has ever been my good fortune to have for any attraction I ever handled.

"It may interest the trade to know that Argus purposes making a series of big pictures expressly for the Open Market. Robert W. Priest, president of The Film Market, Inc., has been appointed exclusive sales agent for "The House Without Children" and is planning a schedule to place future McLaughlin-Argus productions with independent distributors throughout the entire world."

### Fox Buys Stories

William Fox has bought two stories, one entitled "The Lincoln Highwayman," by Paul Dickey, and the other, "The Mountain Woman," by Charles Neville Buck. William Russell will be the star in the former, and though no star has been announced for the latter, it is likely that it will serve as a vehicle for Pearl White.

### New Truex Comedy

Amedee J. Van Beuren has purchased the screen rights to "Bill, the Bloodhound," a short tale by P. G. Wodehouse, for Ernest Truex. Mann Page scenarioized the story and John Joseph Harvey is directing this Paramount-Truex comedy for the AyVeeBee Corporation.

### Miss Minter Returns

Mary Miles Minter's second Realart Picture, which will follow "Anne of Green Gables," calls for so many outdoor spring and summer scenes that Miss Minter has decided to return to the West Coast. Accordingly Miss Minter, accompanied by her mother and other members of her family, boarded the Twentieth Century Limited Tuesday, October 7, enroute for Los Angeles.

### Films and Fire

The films are expected to play nation-wide part in the movement to preach fire prevention as a part of the Fire Department's program for Fire Prevention Day, Oct. 9. The Universal is reported having turned over the industrial department to the work.



## PARAMOUNT-ARTCRAFT FAILS TO DRAW IN MOSS HOUSES

Poor Judgment Shown by Picture Firm is Beilef in Industry—Vaudeville Policy Restored

HE inability of the Paramount-Artcraft pictures to establish a new moneymaking policy in the Ben S. Moss theaters with the substitution of films for vaudeville is the subject of much comment pro and con in picture circles. What happened? The houses were closed for a brief period and redecorated and refurnished to permit the inaugural of the Paramount-Artcraft screen programs, but the installation of such a straight out-and-out film policy in the Hamilton, Jefferson and Regent did a Brodie that had Moss running around in a circle calling for his vaudeville hosts to rush to his rescue.

The Paramount-Artcraft proved beyond all doubt that the P-A features alone from week to week will not stand alone as "draws" where pop vaudeville was one-half of the battle in other days.

Paramount Artcraft is still

stunned and is of the belief, according to report, that the films were not given a thorough trial. Enough pictures were booked in, with more than passing advertising play in all the dailies, but there was no rush on the box offices and Moss decided the only salvation and immediate buoy was vaudeville with the features. So it comes to pass that the much-vaunted Paramount-Artcraft "first run" film privilege failed completely to keep the Moss houses in the winning column as was expected after the fashion of the downtown houses, namely the Rialto, Strand and Rivoli.

Has the P-A lost its cunning? At any rate the failure of the P-A pictures to draw alone in the Moss houses is pointed out as a proof that they cannot get over where pop vaudeville has always been considered an essential part of the theater's entertainment.

### Rumors and Reports

When the Capitol let fly the confirmed report that a sure-enough Ned Mayburn revue was going to be a part of its new policy as well as offer the biggest kind of film features obtainable all sorts of rumors and reports flew up and down Broadway about the Strand. An inside source has it that Max Spiegel may spring some sort of a surprise on the wiseacres as to a change in the present program policy of that house.

Ned Weyburn is putting his revue principals and choristers through long rehearsals and the Wayburn part of the entertainment is expected to prove a big novelty for a picture house attraction. Then Arthur Pryor's band has a special program all ready and Atwell has so many things to write about that the opening is going to be a red letter event for old Broadway.

### Metro Manager On Trip

William E. Atkinson, general manager of Metro Pictures Corporation, is on his way to the Pacific coast. He expects to be gone about four weeks, and while away will make a survey of activities at the Metro studios in Hollywood, and also drop in on several exchanges along the route.

Mr. Atkinson took with him the manuscripts "Old Lady 31," by Rachel Crothers, and "Some Baby," by Zillah Covington and Jules Simonson, recently purchased by Metro for picturization as Screen Classics, Inc., specials.

### Select's October List

Select's releases for October are composed entirely of Selznick productions. Three attractions are listed. Elaine Hammerstein makes her debut as a Selznick star in "The Country Cousin." Eugene O'Brien appears in his second Selznick picture, "Sealed Hearts," and Olive Thomas in her third, "The Glorious Lady."

### Denies Sale of Stories

Harold MacGrath announces, contrary to report, he has not sold any stories nor contemplates selling any to the Wisteria Productions, Inc.

### Eminent Authors' Films

Eminent Authors Pictures, Inc. will begin work at the Goldwyn studios in Culver City, Oct. 10, on "Dangerous Days" by Mary Roberts Rinehart and "Tower of Ivory" by Gertrude Atherton. Both of these writers have had their novels represented on the screen before, but this is the first time they have gone to the studio and worked on the lot with the editorial and directing staff. Both are in California at the present time.

Reginald Barker will direct the production of "Dangerous Days" by Mrs. Rinehart. William Parke will direct the Gertrude Atherton picture, "Tower of Ivory" in which the lead will be played by Barbara Castleton.

### Booking "Six Feet Four"

From the reports of "Six Feet Four" bookings at the American's home office in Chicago, it is becoming daily more and more manifest that the advance estimate of the success in store for this big "Flying A Special" were too modest. Although just put into circulation, the records show that a number of exchanges have already exceeded their maximum quotas of playing dates, and from several quarters comes the call for additional prints, with the positive guarantee that they can be kept working solid on the strength of applications already in hand.

### Wants American Output

At Mare Island, California, where the Federal Government operates the most important navy yard on the Pacific coast, a Recreation Club has been organized on a business basis for the benefit of the thousands of Uncle Sam's sailors who are housed in marine barracks on the island.

A contract has just been received from them calling for the "Flying A's" full list of screen dramas and comedies for 1918-1919, beginning with "Hobbs in a Hurry," released last October, in which William Russell was featured, and ending with that latest Russell satire, "This Hero Stuff," which created such a sensation when shown at the famous Tivoli in San Francisco during the recent Fleet Week celebration.

## IS THAT SO!

Rivington M. Bisland, has been engaged by Managing Director Edward Bowes as treasurer of the Capitol Theater and has resigned from the management of the Rialto and Rivoli Theaters to accept that post.

Art Acord, one of the famous cowboys of America, the man who gave the late Chas. E. Van Loan the inspiration for the character of "Buck" Parvin, and who later portrayed this lovable diamond-in-the-rough on the screen, is now making a series of two-reel western productions at Universal City.

C. Y. Harrison, general manager of "Screen Follies" the new animated cartoon novelty being produced by F. A. A. Dahme and Louis Seel is now in Chicago where he expects to close an important deal relative to the distribution of the short subject.

J. Parker Read, Sr., has returned from South America, and is the guest of his son, J. Parker Read, Jr., at his home in Culver City.

Bessie Barriscale is preparing to go "on location," which will take her all around the world. She expects to be away a year at least; and break all records "on location."

William Farnum also is arranging for a globe trot, and Marie Doro is "on location in France." Eddie Polo just returned from "location" work abroad.

Jack Cunningham, well known local scenariosmith, has been engaged to write continuity for the Kerrigan productions.

### Exploiting Universal Film

The outline of the exploitation plans to be used for "The Right to Happiness" in the Loew theaters in the metropolitan district is one of the most extensive ones ever made by an independent exhibitor. All of the Loew orchestras will be provided with a special overture, the same that was used at the Park Theater. Many other interesting features are planned.

The Loew circuit began the showing of "The Right to Happiness" on Monday, October 6, the day after the close of a successful run at the Park Theater.

### Panama Likes Serials

After a six months' stay in Panama as manager of Universal's foreign exchange there, Monroe Isen, exchange-manager returned to New York last week. According to Mr. Isen when he first took charge there American films were not overly popular. He obtained a number of Universal's best attractions, including serials and features and now the demand for Universal products is unlimited. Serials, according to Mr. Isen are the most fascinating subjects for the populace of South and Central America. Eddie Polo, Universal serial star is the most popular screen star in that vicinity, Mr. Isen said.

### Selznick Australia Branch

D. J. Selznick, former manager of the Select branch at Boston, Phil Selznick, former Cleveland salesman, and Hyman Fine, former Boston salesman, will sail from San Francisco October 14th to establish the headquarters of Selznick Pictures, Ltd., of Australia, in Sydney. This will constitute the first direct representation that Selznick Pictures have had in the Antipodes and the Far East. A big organization will be built in that territory. D. J. Selznick will be office manager and Phil Selznick will be director of exploitation and sales.

## FORMS COMPANY

Madam Mureal to be President of New Organization

Mureal Productions, Inc., has just been formed, and is capitalized at \$100,000. Madam Mureal is the President. William Baird is Treasurer, and Harold W. Jeka is Secretary. Thomas Bedding takes office in his usual assignment of General Sales Manager. All those identified with the new corporation in executive and technical capacities are thoroughly experienced film people.

Madam Mureal, the President of the new corporation, has had a brilliant career in the drama and light opera. She has played with Lester Wallack, Frank Keenan, Sadie Martinot, Augustus Neville, Charles W. Bowser and others and in recent years in motion pictures under the direction of Frank Powell, Albert Capellani, Pierce Kingsley, L. J. Gasnier. In various studios she has acted as assistant director and is the author of many original stories and scenarios.

Mureal Productions, Inc., has organized a company for the presentation of high-class modern dramas in motion picture form and a complete statement of the company's policy is promised forthwith.

### Lesser Buys "Sky-Eye"

Sol Lesser announces the purchase of the domestic and Canadian rights for "The Sky-Eye," the aero special produced by William Steiner. Mr. Lesser is planning to release it immediately with extensive exploitation as a special attraction. "The Sky-Eye" is a romantic drama of the Texas Oil Fields and its folk, linked together with the adventure of aircraft. The aviation scenes were produced with the co-operation of the U. S. Army Air Service at the famous Ellington Aviation Field, Texas.

Mr. Lesser plans to sell state-rights on this picture for every territory except that which he and his associates control personally.

### They All Seek Ben

Seems like everybody's relation and all the Toms, Dicks and Harrys, who are seeking any kind of employment at the new Capitol Theater, drop in on Ben Atwell, the general press agent of the new house. His office is right close to the elevators on the third floor and no matter what the nature of the mission is a finally lands on Ben. If it keeps up at the rate it is going something is going to shake Ben's proverbial affability and even temperament.

### Joins Allan Dwan

George Seigmann, for years prominent in David W. Griffith circles as an actor and director, has severed his connections there and joined the directorial forces of Allan Dwan Productions. As Silas Lynch, the negro, in "The Birth of a Nation" and important roles in "Intolerance" and "Hearts of the World," Mr. Seigmann won honors as an actor, giving up this work to enter the services of the government during the war.

### Miss Mack at Capitol

Bessie Mack, for seven years attached to the Shubert publicity bureau, being the right hand bower to Toxen Worm for years, has joined the Capitol Theater publicity staff and will be first assistant to Ben H. Atwell. Miss Mack is considered the most capable woman in her line in New York City.



# PICTURE FIRST SHOWINGS REPORTED BY WIRE

**"The Lottery Man"**  
Paramount-Artcraft, Wallace Reed,  
Directed by James Cruze, Scenario  
by Elmer Harris.

## WIRE REPORT—EAST

Box Office Value.....Good  
Exhibitor Comments: "The fact is  
picturization of play draws." "Reid  
is a sure fire box office winner."

## NATIONAL BOARD OF REVIEW

Entertainment Value.....Excellent  
Dramatic Interest of Story.....Good  
Technical Handling.....Excellent  
Coherence of narrative.....Good  
Acting.....Excellent  
Scenic Setting.....Good  
Photography.....Good  
Quality as a Picture.....Very Good

### WHAT IT IS

Jack Wright is in debt to his employer, and in order to pay off his obligation and also boost the circulation of his paper, he advertises a lottery, with himself as the award. Only by good fortune is his marriage with a servant in his sweetheart's household averted.

## "His Official Fiancee"

Paramount-Artcraft, Vivian Martin, Directed by Robert G. Vignola,  
Scenario by Edith Kennedy.

## WIRE REPORT—EAST

Box Office Value.....Good  
Exhibitor Comments: "Martin  
pleases every one always." "Nothing  
new in story." "Well done."

## NATIONAL BOARD OF REVIEW

Entertainment Value.....Good  
Dramatic Interest of Story.....Excellent  
Technical Handling.....Good  
Coherence of Narrative.....Good  
Acting.....Good  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Good

### WHAT IT IS

A young stenographer is offered a bunch of money if she will impersonate her employer's fiancee to save him from another woman. Eventually she not only saves him but wins him.

## "The Winning Stroke"

Fox, George Walsh, Directed by Edward Dillon, Scenario by Raymond Schrock.

## WIRE REPORT—EAST

Box Office Value.....Good  
Exhibitor Comments: "Walsh always  
draws." "Full of action."

## NATIONAL BOARD OF REVIEW

Entertainment Value.....Excellent  
Dramatic Interest of Story.....Good  
Technical Handling.....Very Good  
Coherence of narrative.....Clear  
Acting.....Good  
Scenic Setting.....Fine  
Photography.....Fine  
Atmospheric Quality.....Very Good  
Quality as a Picture.....Good Sport Picture

### WHAT IT IS

A yellow college lad gets a hazing for tattling, and in revenge tries to make it appear that the hero has sold out to the rival team in a boat race, and eventually even goes so far as to attempt murder. But virtue as ever is triumphant.

## "A White Man's Chance"

Pathe, J. Warren Kerrigan, Directed by Ernest C. Warde, Scenario by Clifford Howard.

## WIRE REPORT—EAST

Box Office Value.....Good  
Exhibitor Comments: "Typical Kerrigan play."

Received From Every Part of the Country  
Just Before Going to Press—The Values  
Great, Good, Fair and Poor Are An Exact  
Average, the Same Terms Being Used in  
All Wires to Us

## NATIONAL BOARD OF REVIEW

Entertainment Value.....Slight  
Dramatic Interest of Story.....Slight  
Technical Handling.....Fair  
Coherence of Narrative.....Fair  
Acting.....Fair  
Scenic Setting.....Fair  
Photography.....Fair  
Atmospheric Quality.....Inferior  
Costuming.....Fair  
Quality as a Picture.....Fair

### WHAT IT IS

A young Boston lawyer sent to Mexico to investigate the fiancee of a youthful and beautiful client, falls in love with her himself, exposes the man she was to have married, is accused of murder, stages a couple of fights, and returns to New England triumphant.

## "Lombardi, Ltd."

Metro, Bert Lytell, Directed by Jack Conway, Scenario by June Mathis.

## WIRE REPORT—WEST

Box Office Value.....Good  
Exhibitor Comments: "Title drew."  
"Artistic production." "Did good  
business."

## NATIONAL BOARD OF REVIEW

Entertainment Value.....Good  
Dramatic Interest of Story.....Good  
Technical Handling.....Good  
Coherence of Narrative.....Convincing  
Acting.....Good  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Good  
Quality as a Picture.....Good

### WHAT IT IS

After a long struggle, Tito Lombardi makes a success of his smart gown shop and seems to be on the way to a happy marriage. But customers prove bad pay and sweetheart elopes with somebody else, and things look pretty black until a friend rehabilitates the business and another girl fills the sweetheart's place.

## "The Sundown Trail"

Universal, Monroe Salisbury, Directed by Rollin Sturgeon, Scenario by Waldemar Young.

## WIRE REPORT—WEST

Box Office Value.....Good  
Exhibitor Comments: "Liked very  
much." "Salisbury popular."

## NATIONAL BOARD OF REVIEW

Entertainment Value.....Good  
Dramatic Interest of Story.....Good  
Technical Handling.....Good  
Coherence of Narrative.....Good  
Acting.....Very Good  
Scenic Setting.....Excellent  
Photography.....Excellent  
Atmospheric Quality.....Good  
Costuming.....Very Good  
Historical Interest.....Good  
Quality as a Picture.....Very Good

### WHAT IT IS

In the gold days of California, into a lonely camp comes a girl in search of her kidnapped child. The child has been rescued from its kidnapper by the most respected citizen of the community. When the young mother loses her memory and things

look very black for her, it is he who marries her and later when she is herself again, they are both glad.

## "The Merry-Go-Round"

Fox, Peggy Hyland, Directed by Edmund Lawrence, Scenario by Douglas Bronson.

## WIRE REPORT—EAST

Box Office Value.....Good  
Exhibitor Comments: "Light story  
well handled." "Hyland winsome."

### WHAT IT IS

When a miserable little circus is sold to a young spendthrift, he finds that a little gypsy girl is really the kidnapped daughter of the Justice of the Peace. He restores her to the bosom of her family where her canvas manners shock her parents homespun code. When she achieves her majority, her father marries her to her lover.

## "Where Bonds Are Loosed"

Waldorf, Photo Plays, Adapted from the story by E. L. Grant Watson, Directed by David G. Fischer.

## WIRE REPORT—EAST

Box Office Value.....Fair  
Exhibitor Comments: "Nothing out  
of the ordinary." "Production fairly  
good."

## NATIONAL BOARD OF REVIEW

Entertainment Value.....Fair  
Dramatic Interest of Story.....Fair  
Technical Handling.....Good  
Coherence of Narrative.....Fair  
Acting.....Good  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Good  
Costuming.....Good  
Quality as a Picture.....Fair

### WHAT IT IS

A nurse on a prison island off the coast of Australia falls in love with a young doctor and wins him, with utter disregard for the marriage ceremony. Later he tires of her, but when a husky overseer gets fresh with her, the doctor starts in pursuit. The overseer wins in the contest, kills the doctor, and in best approved caveman style, marries the girl.

## "Three Black Eyes"

Triangle, Taylor Holmes, Written and Directed by Charles Horan.

## WIRE REPORT—EAST

Box Office Value.....Good  
Exhibitor Comments: "Holmes very  
funny." "Went well."

## NATIONAL BOARD OF REVIEW

Entertainment Value.....Fair  
Dramatic Interest of Story.....Fair  
Technical Handling.....Good  
Coherence of Narrative.....Good  
Acting.....Good  
Scenic Setting.....Good  
Photography.....Good  
Quality as a Picture.....Fair

### WHAT IT IS

A wealthy young man and three friends who are all well filled up on liquor, get into a scrape and elude the police by boarding the young man's yacht. Here they find some crooks and a beautiful female. The plans of the former they foil and

the latter becomes the young man's blushing bride.

## "Strictly Confidential"

Goldwyn, Madge Kennedy, Directed by Clarence G. Badger, Adapted from play by Jerome K. Jerome.

## WIRE REPORT—SOUTH

Box Office Value.....Good  
Exhibitor Comments: "Complications amuse." "Amusing picture."

### WHAT IT IS

A young actress touring England, captures the heart of a lord and marries him—only to find that the persons who are expected to wait on her hand and foot are her relatives. Once they realize the position they set about instructing her in the duties of a lady and all ends well.

## "Her Purchase Price"

Exhibitors' Mutual, Bessie Barriscale, Directed by Howard Hickman, Scenario by M. B. Havey.

## WIRE REPORTS—EAST

Box Office Value.....Good  
Exhibitor Comments: "Intense  
story with oriental background."

## NATIONAL BOARD OF REVIEW

Entertainment Value.....Good  
Dramatic Interest of Story.....Good  
Technical Handling.....Good  
Coherence of Narrative.....Good  
Acting.....Excellent  
Scenic Setting.....Good  
Photography.....Good  
Atmospheric Quality.....Good  
Costuming.....Good  
Quality as a Picture.....Good

### WHAT IT IS

A young English girl kidnapped by Arabs when a baby, is bought at the market by an English noblewoman. Back in England, difficulties arise, and to save her husband from financial disaster, she sells herself again according to Eastern custom. Eventually things are explained and all ends well.

(By Wire Summary on 1642)

## Realart Signs Lynch and Saenger Theaters

Realart Pictures will be thoroughly represented in the large cities of the South, contracts having been signed with the theaters of the S. A. Lynch Enterprises in many southern states, and the Saenger Amusement Company house on the Gulf Coast.

The S. A. Lynch Enterprises have grown constantly and now are extending more rapidly than ever, new theaters being built and purchased. The list now has more than 100 houses. The main offices are in Atlanta, Ga.

The Saenger Amusement Company has offices in New Orleans.

## Jose's Next Production

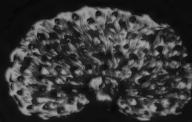
Thomas Dixon has had a number of offers from motion picture firms, for his newest novel, "The Way of a Man." But Dr. Dixon turned all offers down because he felt that there was just one director in whose hands he would like to place "The Way of a Man," and that person was Edward Jose. Dixon was willing to sell the story to any company which would secure Mr. Jose's services for this picture, but as Jose recently formed his own company, to make a series of productions for Film Specials, Inc., he was not open to other contracts. Film Specials has decided to buy the story for Jose, and the Belgian director is now himself writing his own scenario from the book.



# The House Without Children

by Robert McLaughlin

Author of "The Eternal Magdalene," "Fires of Spring," "Decameron Nights," "The Pearl of Great Price" etc.



Produced by  
The Argus Enterprises Inc.  
Cleveland

Sales Agent  
Robert W. Priest  
New York

# The

# House

By Robert



Should a Girl

*marry her betrayer  
(whom she hates)  
to give her child a  
name?*



Should a Wife

*attempt to retain  
her husband's love  
by foisting upon him  
a child not their own?*

Produced by The Argus  
Sales Agent ROBERT W. PRIEST



# Without Children

McLaughlin



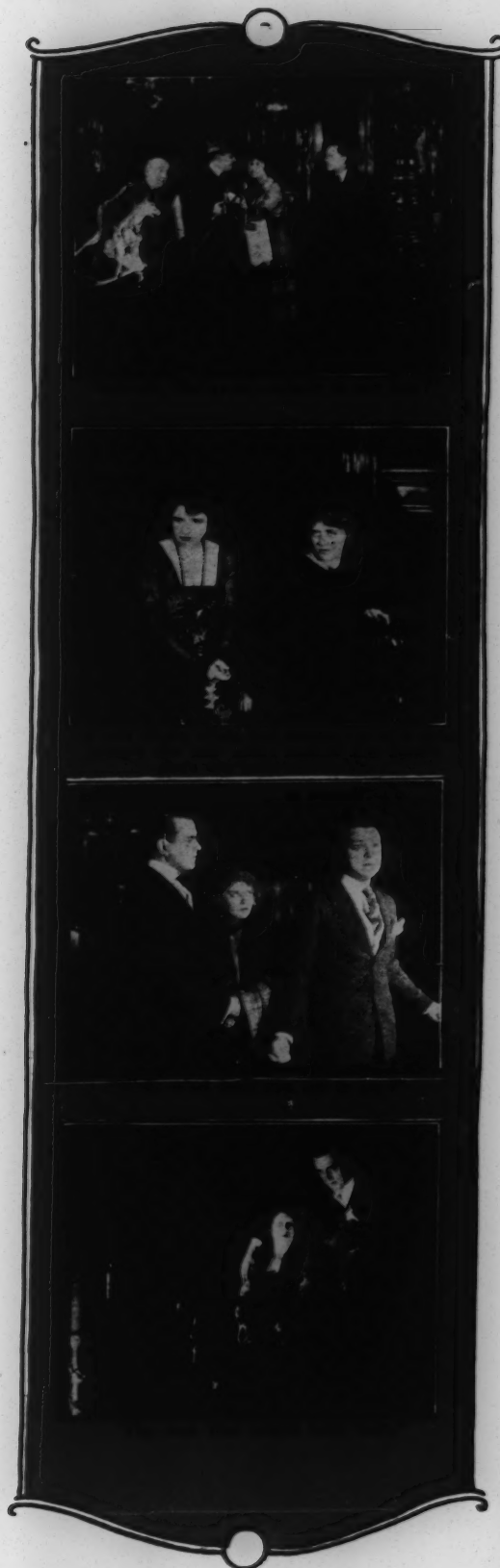
## Should a Man

*marry a girl knowing  
her to have been the  
innocent victim of  
a libertine?*



## Should a Husband

*forgive his wife  
for denying him  
the child his heart  
craves?*



**Enterprises Inc. Cleveland**  
(The Film Market Inc.) **TIMES BLDG. NEW YORK**

# The House Without Children

by Robert McLaughlin

*Author of "The Eternal Magdalene," "Fires of Spring," "Decameron Nights," "The Pearl of Great Price" etc.*



Produced by  
The Argus Enterprises Inc.  
Cleveland

Foreign rights sold to  
International Photo-play  
Distributors Inc.





REALART  
PICTURES

Sweet, Vivacious, Winsome

## Constance Binney

now touring the country in her New York stage triumph, "39 East" soon to be seen in a remarkable photoplay based on MRS. FISKE'S success.

### "Erstwhile Susan"

a homely, happy story of a little Pennsylvania Dutch girl who rises from virtual slavery to American queenship. The play is from HELEN R. MARTIN'S famous novel, "BARNABETTA" adapted for pictures by KATHRYNE STUART and made under the direction of JOHN S. ROBERTSON.

Success of the book and stage play is but incidental history. CONSTANCE BINNEY in this appealing role of a modern Cinderella will win the good will of audiences everywhere will justify the appeal of the catchline

"Leave Your Heart at Home for Safekeeping."


The stage is set for another great advent in stardom. You'd better hire an extra cashier!

REALART PICTURES CORPORATION

ARTHUR S. KANE, President


112 West 42nd Street New York City

**Who?**



Edmund Bruce

**Why?**



Gail Kane

Ready  
For Immediate Release

**Someone  
Must  
Pay**


in six acts  
by

**Ivan Abramson.**


**The Photo-dramatic Triumph  
of the Season!**

This is the feature that will get you  
big money and prestige. This is  
the photoplay that will carry  
over the balance of your  
programme.

Additional advertis-  
ing stunt is the  
new song hit,  
"Someone  
Must  
Pay"



Hugh Thomson



Jackie Saunders

**What?**

**When?**

**GRAPHIC FILM CORPORATION**  
729 SEVENTH AVENUE NEW YORK CITY



## BROADWAY PICTURE PROGRAMS AND MUSIC

## At the Rivoli—"The Lottery Man"—Paramount—Wallace Reid

The overture at the Rivoli this week is the work of a local composer, Armand Vecsey. He has scored a "Hungarian Fantasy," a brilliant composition which was received with approval by the audience. Erno Rapee and Joseph Littau conducted. Following the overture came a Prizma picture, "Out of the Sea," showing wonders of the deep in natural color. For this the orchestra played "A Little Birch Canoe and You" and "Monongahela." The next number is a soprano solo, "For You Alone," sung by Ida Claire Heydt, an attractive young singer new to Rivoli audiences. She sang exceedingly well and received a warm welcome.

The Rivoli Pictorial opened with "Rule Britannia" for the Prince of Wales, changing to "Patrie" for scenes of Cardinal Mercier in Providence. Then followed a graceful scene of dancing at an out-of-doors fete at Huntington, L. I., for which the orchestra played the "Valse Lente" from "Sylvia." For King George in Scotland the music was "From the Highlands," and for the dances in the same scenes "The Campbells Are Coming," "Irish Washerwoman" and "McCleod's Reel." Apple picking time in the land of Evangeline made an interesting break in the matter-of-fact news, adding poetry, while the orchestra played "Tulips." Then a tug of war between New York college men, and motorcycle contests were run to "The Man Behind the Hammer" and "The Ringmaster." Baseball features were shown to "Kinky," strikes in Metz to an agitato; a horse race to "On Horseback." Observing the anniversary of the bombardment by Belgian children was a special feature, while the orchestra played softly the "Marseillaise," growing louder as the children marched to the front. The arrival of the Belgian party was run to "Thundering Cannons" in the orchestra, closing the news.

A special vocal number was staged, called "The Devil's Love Song." It was sung by Emanuel List, and it represented the dream of the devil, tortured by remembrance of his loved one. The girl appears during the song and dances before him in a misty cloud. The whole number gave an impression of a dream, the setting and lighting being particularly good. Margaret Leeraas danced the girl's part splendidly and List's magnificent bass voice intoned the torment so well expressed in Gilberte's song.

The feature place is held by Wallace Reid in "The Lottery Man," a Paramount-Artcraft picture. Broadway critics were much tickled with this picture at its first showing on Sunday afternoon. It was acknowledged to be an A-1 comedy, and the audiences greeted it with many laughs. The story is taken from the play which was produced some time ago. In the cast are Harrison Ford, Wanda Hawley, Sylvia Ashton, Marcia Manon, Fannie Midgely, Carolyn Rankin and Wilton Taylor. The orchestra opened with a selection from "Le Roman de Pierrot" by Burgmeier, going into "Horse Trot" at title, "Foxy's Cousin." Following this came "Impish Elves" and "Izme," with the organ doing a soft wedding scene as Reid sees the same in distance. Then "La Coquette," "At Sunset," "Boy of Mine" and "Bluette." The organ took the ac-

BY M. M. HANSFORD

## For Your Theater—Complete Picture Programs Built Around The Big Features As Shown On Broadway—You Can Get Much Valuable Help From These Programs In Planning Your Own Show.

tion at title, "We didn't do your fence a bit of good." For the dancing the orchestra played "Alone at Last." At title, "The next day," "Yours truly"; then "The Making of a Girl," Lack's "Idillio" and "Valse de Minette" for close.

There are no difficulties in playing this feature, either for organ, piano or small or large orchestras. Action is all light and full of laughs, and the Rivoli setting will give an idea of what sort of music to use.

The comedy following the feature is a Christie, "He Married His Wife." This opens with the "Serenade" by Kantzenbach, going into Jensen's "Mill." Then "Trombone Man," "Step Lively," "Boola Boo," "Fluffy Ruffles," "Sympathy," "Gates of Gladness" and "He Will Understand." The closing organ solo is a "Faust" selection, played by Professor Firmin Swinnen.

## At the Strand—"Strictly Confidential"—Goldwyn—Madge Kennedy

The Strand Symphony Orchestra is playing a selection from Herbert's "Sweethearts" this week as the overture. A new back drop has been painted for this number. It shows a land and seascape, mountains and castle effect. During the overture the lights dimmed to night and this made a poetic scene for the rendition of the "Angelus." At the close the lights came up to full. The Strand Topical Review opened with the launching of a destroyer, while the orchestra played "Blue Jackets" march. Interesting scenes from the baseball storm center in Cincinnati were run to "Everybody Wants a Key to My Cellar."

A visit by the King of England to Scotland showed this monarch in kilts, the orchestra meanwhile going into "London Scottish." A part of the introduction to "L'Amico Fritz" was played for strike scenes in Metz, Lorraine. A Pathe-Color broke in here, and scenes of rural France were shown, the music being "La Lettre de Manon." Then came Topics of the Day, with "Launcelot" as the accompaniment. "Gippsland" march was played for views of the Prince of Wales. Much interest centered in scenes of the landing of the royal Belgian party, and the orchestra played first the Belgian anthem, then the "French National Defile March." A Chester scenic, called "Getting a New Angle," showed fishing scenes, the music being Friml's "Woodland Echoes" and "Mendelssohn's 'Spring Song.'"

The feature for the week is Goldwyn's "Strictly Confidential," starring Madge Kennedy. It is a story of a girl belonging to a family "in service" marrying the lord of the mansion where the said family serves. The resulting situations are highly amusing. The support includes John Bowers, Robert Bolder, Herbert Standing, Roger McKinnon, Gertrude Norman, Helen Muir, Lydia Titus and Eugenie Forde. The picture is one of the best, if not the best, that the young star has

made. The direction is all that could be desired, and some of the scenes are truly excellent. Such a one is the huge room in the mansion which Fanny sets out to explore. This picture is true comedy and there are now and then simple little touches that make the viewer unable to decide whether to laugh or cry. The star and Herbert Standing carry off the acting honors, although there is not a weak spot in the whole picture. A good musical program has been selected by Carl Edouarde, opening with a serenade, "Sous Ta Fenetre," with a good jazz effect at the piano scene, then at title, "After the show," "My Pavo Girl" for the dance. Then comes "Love's Enchantment," "Ching-aling," Geehl's "Souvenir," "How She Can Dance" and a part of the incidental music for "Monsieur Beaucaire." At title, "Old Bennett," the organ took the picture, Ralph Brigham playing the Rogers "Intermezzo," Herbert's "Badinage," Pierne's "Serenade" and Bahtelmy's "Serenade Coquette." At title, "I think I must have dropped it," the orchestra returned, using Ansell's Dances, Huerter's "Intermezzo," Hollander's "Canzonetta" and "Told at the Garden Gate," closing with the last.

The vocal numbers were a new soprano, Estelle Carey, singing "Call of Maytime" and Carlo Ferretti, who sang the waltz from "Chimes of Normandy." Both sang well and received generous applause. The comedy was the latest of the "Hall Room Boys," bearing the title, "Nearly Heroes." Herbert Sisson played during the intermediate show for this, "The Yankee Boys Have Made a Wild French Baby Out of Me," "Just for Me and Mary" and "Frenchy Come to Yankee Land." The closing organ solo is a selection from "Tales of Hoffman."

## At the Rialto—"His Official Fiancee"—Paramount—Vivian Martin

The Rialto overture for this week is the popular "William Tell," directed by Hugo Riesenfeld. Nat W. Finston and Joseph Klein alternately. Excellent lighting effects are used at the sides of the orchestra to enhance the value of the music. Stirring marches open the Rialto Magazine, the first shot being the welcome accorded the Belgian party coming ashore. Following this is a kindred subject of happy Belgian war orphans being cared for by patriotic women. Then follow shots of Judge Gary, the baseball series in Cincinnati, Major-General Wood in charge of Omaha riots, then a "Mutt and Jeff" cartoon called "The Chambermaid's Revenge." A novelty subject is the raising of sweet cactus: further scenes being of the launching of the "Lardner," the S. S. Mississippi in dry dock, an observation balloon for the Pacific fleet, Cardinal Mercier at Princeton, Flume, and an anniversary celebration in Prague.

Two musical offerings are features

of the program. Greek Evans sings Burleigh's "Little Mother of Mine" to well-deserve applause. Adolf Bolm has staged a novelty dance to Tchaikowsky's "Flirting Cats" the dancers being Nina Dorouginska and Frank Parker. Then there is a section of the famous Paul J. Rainey animal pictures from the African jungle, this present one being scenes at the Water-hole and the "Lion Hunt," both intensely interesting and the latter very exciting. These were shown in silence, the orchestra resting.

The feature picture is "His Official Fiancee," the story of an unusual engagement, with scenes laid in England. Vivian Martin stars and the cast includes Forrest Stanley, Vera Sisson, Hugh Huntley, James Neill, Tom Ricketts and Virginia Foltz. The orchestra opens the picture with Nevin's "Shepherd's Tale," following with "Une Parole d'Amour" and "Love Fancies." At title, "Anyway, a one-hundred pound note," the music is "In Lover's Lane," and at title, "A Week later," a selection from Grainger's "In a Nutshell" is played. Thome's "Sonnet d'Amour" comes after title, "That Afternoon." The organ takes the picture at title, "Mother said I could." The orchestra returns at title, "Up to the very moment," with "Daisies." The picture is closed with Bond's "I Love You Truly."

The comedy is a Mack-Sennett called "Back to the Kitchen" and the musical setting includes "Keep Going," "Chicken Cackle," "Coucou," "Witching Hour," "Pretty Baby," "Sinbad," "Isabeau," "You're in Love," "Sweet Baby" and a number of good original effects on the part of the orchestra. The program closes with an organ solo by Arthur Depew, who plays the "Offertoire" in D-flat by Saome.

## At the Academy—"The Right to Happiness"—Universal—D. Phillips

The first half of the Academy program begins this week with a "Melodie" by Godard, played by the regular organist, Victor Despomier. The orchestral show starts at 2 o'clock with the Academy Symphony Orchestra playing the popular "Pomp and Circumstance" march by Elgar. This stirring composition is directed by David Mendoza. Following this comes the usual News Pictorial, showing current events, then a "Mutt and Jeff" cartoon, "The Honest Book Agent."

The first big feature is Dorothy Phillips in "The Right to Happiness," which had such a successful run at the Park Theater. To offset the emotional nature of this feature a Harold Lloyd comedy, "Count the Votes," came next, with an accompaniment by the Dixie Jazz Band, which has been and still is an outstanding feature of the Academy program. The second overture of the afternoon is Beethoven's "Egmont," ably presented. Then comes the Fox feature, George Walsh in "The Winning Stroke." The exit march is Herbert's "Toyland." The soloist for the week is Phelina Valk, late soprano with the Chicago Opera Co.

The program for the last half includes as an organist solo selections from "Iolanthe," the same overtures, a travelogue called "Sundown," and the News Pictorial. The first feature is Alice Joyce in "The Winchester Woman," followed by (Programs Continued on Page 1642)



## VAUDEVILLE BILLS

(Continued from Page 1641)

Baby Marie Osborne in "Baby Marie's Round-Up." The second feature is the Western super-drama with an all-star cast, "The West-erners." A Merit comedy, "Baf-fled Ambrose," with the Dixie Jazz Band closes the last half.

**At the Coliseum, Seattle—  
"In the Valley of the  
Giants"—Paramount—  
Wallace Reid**

The popular "Fairy Lake" was the overture at the Coliseum, with Marcus Brambilla conducting the orchestra.

The Coliseum News showed interesting scenes.

Montgomery and Rock in "Vamps and Varieties" furnished the comedy on the program.

The feature, Wallace Reid in "The Valley of the Giants," a Paramount production, is a picture of rugged hearts and rugged hills, filled with the tang of the boundless forests and rich with the blood of untamed men, but through it all a pretty romance is woven.

Music for the feature began with "Morning On the Zuider Zee," then into "Loved Ones" and "Spirit of the Nile." The scene showing the hero in the great forests, is run to "A Mountain Song," followed later by "Violets" waltz. Other numbers used during the subsequent action are Grieg's "Violin Sonata," Nevin's "Romance," "Battle of the Marne," "Japanese Sunset" and "Daisies."

The closing numbers by the orchestra are "The Evolution of Yankee Doodle" and "My Dreamy Alabama."

## Hibben Films "Scenics"

E. H. Hibben, who severed his connection with the Inter-Ocean Film Corporation in order to regain health in the west, has been visiting his old friend, Dr. E. P. Murdoch of Ogallala, Neb. They decided to take a trip to the northwest, and while there are combining health-hunting and business. They have with them camera men and outfit, and are taking scenes around the San Juan Islands. Mr. Hibben claims to have an original and novel idea of presenting his "Scenics." The first of the series will be entitled "A Long Way from Broadway," and the second will be "The Kiddies Dream of Wonderland." Both will be released as one-reelers at an early date.

**'SOMEONE MUST PAY'  
Best Picture Abramson has  
Produced**

"Someone Must Pay" is the best picture Ivan Abramson has produced, and he has turned out not a few during his career. It is this because it is not so lurid as his former productions and he has reversed his usual order and made the sex interest subservient to the general story.

He has written a simple domestic drama that is the class of story called human interest, which, it is needless to say, is the most popular type. There are faults in it, of course, but the general impression of the whole thing is good. The dramatic construction and manner in which it is produced does much in its favor. The faults are illustrations of false psychology, too flowery subtitles, and too great a surprise at the end.

The theme of the story is told in the title, but jealousy also comes in for a beating. The tale, indeed, is so simple, for which he should be complimented, that a short synopsis here would falsely convey an impression of banality and triteness, which it is not. Suffice it to say that is the kind of a story that is and always will be popular.

Gail Kane, Edmund Breese and Jackie Saunders are starred and they are supported by such well-known players as Hugh Thompson, Jere Austin and Dorothy Arnold. Mr. Breese has not much to do, but what he does is estimable. Miss Saunders is sufficiently kittenish as the silly girl friend of the heroine, and Miss Kane who is called upon to be emotional most of the time, varies her performance so that she decidedly does not convey the impression of doing the same thing over and over again. Hugh Thompson was excellent, as he always is. Jere Austin was good in a conventional role.

In writing "Some One Must Pay" Mr. Abramson has used a keynote of simplicity, and he has adhered to the same thing in his direction. Tidden.

## Offices Scarce in Detroit

Housing conditions in Detroit are so bad that it is impossible to open new branch film offices there. Joseph Diener, general manager of the Sterling Film and Amusement Company, has been looking for space for a Detroit office and reports that the only building that will accept him as a tenant is the film building, and that is full up with tenants and applicants.

**LITTLE TRIPS TO  
LOS ANGELES STUDIOS**

BY BARRYMORE

Tom Santschi has departed for the northwest to play the leading role with Cathrine Curtis in the big play to be filmed there in the Coeur d'Alene district. George Foster Platt, who made the recent Helen Keller picture, which has been one of the year's film sensations, is in charge of the direction of the Curtis-Santschi Company.

Rene R. Riviere, prominent California novelist, scenario writer and playwright, has joined the publicity department of the J. Warren Kerrigan Company to succeed Jay O'Brien Chapman, who has gone over to the Hampton forces.

Kitty Gordon is now Lady Gordon. She was married to the son of Lord Berresford whose death in England recently transmits the title to Kitty's husband. The actress has a daughter by the present Earl.

Norman Selby (Kid McCoy) is again under the Harry Garson banner after his big success in D. W. Griffith's "Broken Blossoms." He was especially engaged to play the role of the detective in "Eves of Youth" in which Clara Kimball Young is the star.

Thompson Buchanan, Goldwyn scenario writer and one of the editorial staff at the studio, has returned to Los Angeles after a business visit to New York where he saw his play "Civilian Clother" given its premiere.

Clark Irvine has been placed in charge of the publicity of the great Goldwyn studios at Los Angeles, and newspaper readers may look for some snappy stories of the activities of Geraldine Farrar, Pauline Frederick, Mabel Normand and Directors Frank Lloyd, Clarence Badger, Lloyd Ingraham and the others who direct those stars.

Claire DuBrey having finished her engagement in Thomas H. Ince's forthcoming production, "Americanism," is entertaining her father and mother from the East.

The first picture to be made by Mildred Harris Chaplin will be entitled "Old Dad," from a story by Elinor Abbott, who wrote "Molly Make-Believe" for Marguerite Clark.

With a capital stock of \$100,000 fully subscribed, the Oakley Super-Quality Productions, Inc., will begin shortly on its initial dramatic production in the Norbig Studios at Edendale, California. James W.

Early, one of the pioneers in motion pictures, who was with Pathe and Edison in the early nineties, is vice president and managing director of the new firm. Bill Oakley is president, while Walter K. Perkins, former Ince-Triangle character star, is secretary.

The first story to be filmed will be a six-reel drama, "The Valley of the Shadow," by Frederick Bennett.

Scott Dunlap, who directs Mad-laine Traverse, the William Fox Star, in her next production, "The Hell Ship," went to San Francisco to charter a sailing vessel on which most of the picture will be made. After his return he will organize his company and take the members to San Francisco by rail. They will embark on the vessel for Los Angeles, and their trip may take three weeks. The last of the scenes of the picture will be taken in Los Angeles.

Winfield R. Sheehan, general manager of the Fox Film Corporation, who arrived from New York the other day, has been very busy at the Fox Studios in Hollywood. Every moment of his time has been taken up in connection with enlarged plans for the Fox Studios and preparations for larger and more productions this winter.

D. W. Griffith, it is reported, is now backed by a wealthy Eastern sportsman, Robert Smathers, and will not only build a studio near New York but will go to Europe to make another of his big impressive pictures.

Jack Kerrigan, Director Ernest Warde and Cameraman Arthur L. Todd have departed to Coronado for a week at golf and polo before beginning work on a new picture.

J. Warren Kerrigan's fourth independent feature, "Live Sparks," a story of the Texas oil fields, has been completed and is ready for titling and cutting.

Charles Ray, under the direction of Jerome Storm, has commenced work at the Thomas H. Ince Studio upon a new story written by Julien Josephson under the title "Paris Green."

A new company has been organized by Annette Kellerman to make a unique type of film depicting the life of women in the various countries. Miss Kellerman will start in California and take scenes for the picture in a trip around the world.

## FIRST SHOWING BY WIRE SUMMARY OF LAST TWO WEEKS

Ace of the Saddle, Univ.	(EAST)	Good—"Carey very popular here." "Picture satisfactory." "Fine photography."
Are You Legally Married?, Elk	(EAST)	Fair—"Title not drawing as well as producers expected." "Old stuff."
Cheating Herself, Fox	(SOUTH)	Good—"Hyland appealing." "Part fits Hyland."
Daring Hearts, Vita.	(EAST)	Good—"Bushman and Bayne certainly draw."
Dragon Painter, Ex. Mut'l	(EAST)	Good—"Japanese star very popular here." "Picture good." (WEST) Good—Beautiful picture."
Egg Crate Wallop, Param.	(EAST)	"Another fine performance by Ray." "Ray following cut in full force." (WEST) Good—"Best Ray ever did." (SOUTH) Good—"A pugilistic comedy scream." "Ray very popular." "Ray draws crowds."
Evangeline, Fox	(EAST)	Good—"The American classic immortalized." "Drew well."
False Code, Pathe	(EAST)	Good—"Hardy story." "Keenan liked." "Keenan gives fine performance of fitting role."
False Faces, Param.	(EAST)	Great—"Gripping story." (CENTRAL) Great—"Splendid picture." "Fine acting." (WEST) Good—"Walthall very popular."
Fools Gold, Arrow	(EAST)	Fair—"Story ordinary." "Lewis does some good acting." "Lewis liked."
For A Woman's Honor, Ex. Mut'l	(EAST)	Good—"Fine work by Warner." "Warner popular."
Heart of Youth, Param.	(SOUTH)	Good—"Keeps up standard of Lila Lee pictures." "Lila Lee becoming a sure drawing card."
Last of the Duanees, Fox	(EAST)	Good—"Doing good business in legitimate theater." "W. Farnum good."
Life Line, Param-Art.	(EAST)	Good—"Did good business." "Picture well done."
Lord and Lady Algy, Goldwyn	(EAST)	Good—"Title drew good houses." "Excellent cast." "T. Moore fine."
Love Hunger, Hodkinson	(EAST)	Good—"My clientele like Lillian Walker." "She always pulls." (CENTRAL) Good—"Walker at her best." "Pleasing."
Miss Crusoe, World	(EAST)	Fair—"Story only fair." "Star pleasing."
Over the Garden Wall, Vita	(WEST)	Good—"B. Love liked very much." "Story fits star."
She Wolf, Frohman	(SOUTH)	Good—"Held the interest." "Guinan liked."



# GOLDWYN PICTURES

Geraldine Farrar in

"THE WORLD AND ITS WOMAN"

*Directed by Frank Lloyd*

Pauline Frederick in

"BONDS OF LOVE"

*Directed by Reginald Barker*

Rex Beach's

"THE GIRL FROM OUTSIDE"

*Directed by Reginald Barker*

Madge Kennedy in

"STRICTLY CONFIDENTIAL"

*Directed by Clarence G. Badger*

Tom Moore in

"LORD AND LADY ALGY"

*Directed by Harry Beaumont*

Will Rogers in

"ALMOST A HUSBAND"

*Directed by Clarence G. Badger*

GOLDWYN PICTURES

CORPORATION

SAMUEL GOLDWYN *President*